Casneau's Guide

FOR

Artistic Dress Cutting and Making.

ALICE A. CASNEAU.

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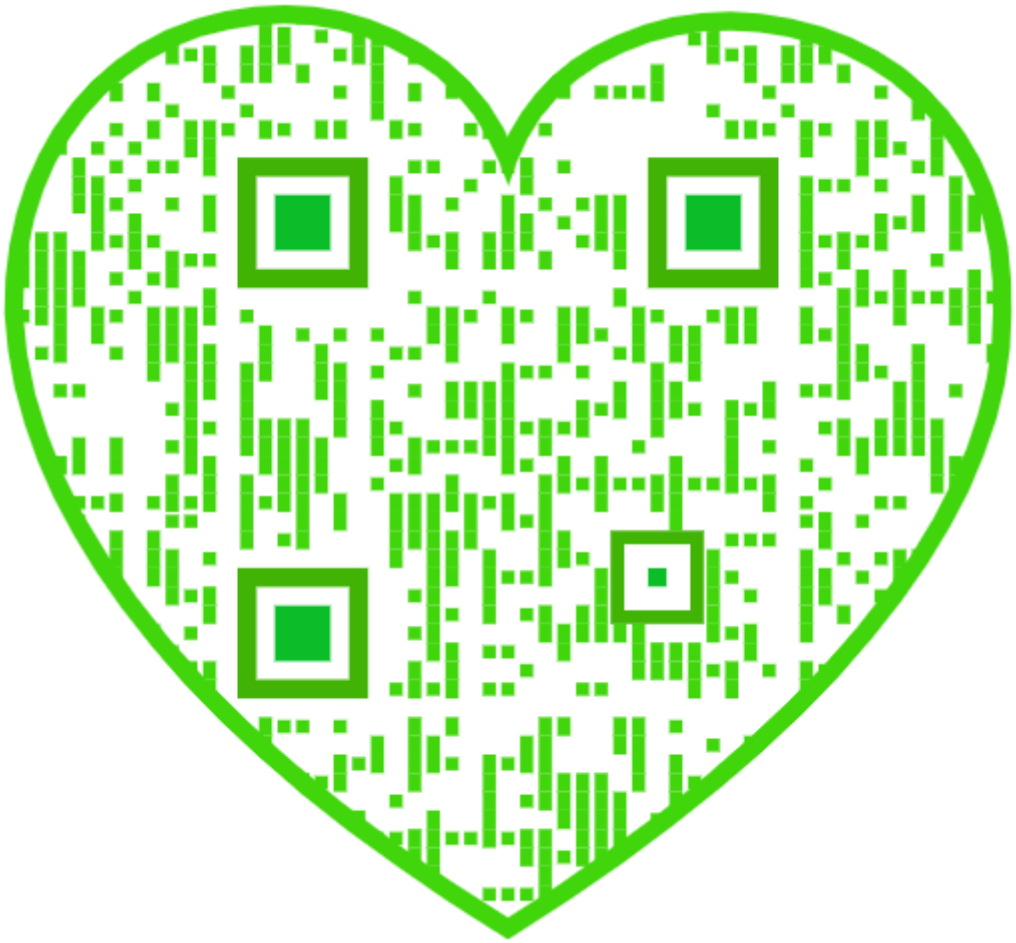

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CASNEAU'S GUIDE

FOR

ARTISTIC DRESS CUTTING AND MAKING

BY

MRS. ALICE A. CASNEAU.
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INTRODUCTION.

My apology for this addition to the already long list of instructions for dress cutting and making is a sincere desire to present a guide for pupils and young dressmakers which shall contain a moderate list of directions, all of which are practical working rules.

Suggestions are given as to the most suitable style of gowns for various figures, cloth to be preferred, and so on; but no attempt is made to describe fashion. That would be extreme folly, considering the fact that styles change every month; but it is always essential to know how to make a good fitting waist, how to make and hang a skirt properly, and also how to finish off well.

The rules for these points in dressmaking are standard ones; for it matters not how often fashion changes and whether the effect to be desired is loose, concealing the figure, or the waist is snugly fitted. The principle of dress-cutting is always the same; namely, a perfectly fitted and boned lining.

Besides, there are ladies who can wear none other but a plain fitted waist, with perhaps a little pointed trimmings in the form of revers or a narrow vest.

To the woman of moderate means and to the young dressmaker this book is invaluable. It is sure to satisfy a long-felt want of women in general, and especially those who do their sewing at home or women who anticipate learning the trade as means of gaining a livelihood.

The directions are carefully written, with a view to being readily understood by the pupil. It is positively a year's instruction condensed, yet so fully explained that any person with the inclination to learn, and having ideas of how a dress should look, can, by following the directions given, become an artist in this line. My experience in teaching has been that knowing a system or chart does not necessarily make one a dressmaker; and even if a pupil has a natural aptitude, and has acquired a fitness for the work by sewing in a first-class establishment, nothing helps her so much as responsibility,— to know that on her work and to her judgment and taste as to

the selection of trimmings, blending of shades, and style of gown which is best suited to the person who is to wear it, depends the approval or the disapproval of the patron, and, I may add, her friends. For you know a gown must please a great number of people besides the wearer, to give the dressmaker any credit or the owner satisfaction.

I would advise every pupil to learn a good system, but do not let your instruction end here; for in these days dressmaking is truly artistic, and the woman who would be mistress of the trade must study, plan, and be painstaking from the time the customer gives her order until the dress is finished and sent home.

Ill-fitting, poorly finished dresses are a waste of money and loss of comfort. If you are annoyed by such or compelled to stand hours until your patience is utterly exhausted, be convinced it is all unnecessary. The guide teaches how to make all changes with two or three times trying on, and while the basque is off the figure.

Some of the distinctive features of the book may be briefly stated as follows: —

1. The arrangement into chapters and sections in a systematic way places the rules where they will come in regular order for cutting and making a gown.

2. A table giving a list of findings, and the amount necessary for making a dress, is a feature especially valuable to beginners.

3. The large number of illustrations will be very helpful to pupils.

4. The suggestions after each chapter. These are full of information which generally comes by experience, and will be of great value to the reader.

5. It teaches how and on what grain of the cloth to lay each portion of the pattern for cutting.

6. How to economize in cutting, how to overcome difficulties which may occur in fitting, how to baste, press, and finish correctly.

7. Full directions are given for making a good fitting and perfectly finished dress by any system, besides cuts and illustrations showing how to make nearly any gown which the average young dressmaker would attempt.

8. It does not confuse the pupil by giving instructions for cutting every garment worn by women and children, but deals directly with dress cutting and making, as I have found few young women who had either the time or money to spend in learning anything which was not absolutely necessary for beginners to know.

9. The fitted model patterns, while they are not warranted to fit every figure without changes, will prove a special aid to the home dressmaker. The curves are correct, and the directions for their use plainly written; and, therefore, the pupil may be safely trusted to cut and fit any style of waist by the rules given, and by first fitting to the intending wearer a common silesia or cambric pattern traced from these models.

10. The guide is self-teaching, and can be used with any system or with paper patterns. The rules are simple, and have been thoroughly tested. In brief, the aim has been to make the work eminently practical for the average woman. My only request is that the pupil will follow accurately every detail of instruction.

From the necessity of finding an easy method for those who have been under my personal instruction, I arrange this book, hoping it will prove a great benefit to the possessor; and, should you find your work easier and more perfectly done by following the rules given, I trust you will recommend its purchase by your friends.

The Author.

April, 1895.

TO THE READER.

Never leave a part or section until it is accomplished as well as it can be done. Give particular attention to lines and curves which beautify the figure. A basque may fit the figure, yet lack that symmetry which distinguishes high-class work from that done by inexperienced persons. Don't hurry, don't work any faster than you read and comprehend thoroughly, don't tax yourself with more than one thing at a time. Remember that this work has been done hundreds of times by the rules given and in the manner described, and is all arranged for you. Cut each piece of cloth and lining as carefully as if it were striped; for you know that plain goods are invisibly striped,— that is, the threads or grain of the cloth run straight and, unless all the portions of a basque are cut and fitted together so that the lengthwise thread runs straight down the figure, to an experienced eye the effect is as bad as though stripes were unmatched. When a dress is properly cut, basted, fitted, pressed, and finished, the figure is shown at its full length, consequently to its best advantage.

The impression prevails that it is a difficult matter to make a perfectly smooth-fitting garment. The idea is erroneous. The secret is simply this,— to make every part of the dress except the outside material *full;* that is, the inside, trimmings, linings, facings, bindings, bone-casings, belt, sleeve-protectors, braid; full,— in short, all the inside trimmings of waist and skirt should be loose, and, the outside material being drawn tightly over the linings, it cannot wrinkle. I would advise the reader to endeavor to get just the right amount of fulness on the inside of the gown, not enough to make the lining unsightly, and to spoil the garment ; but aim at the right quantity. But of the two extremes, I would prefer that you have the inside finishing a little too full rather than too tight.

Avoid having your work appear puckered in the least. Take the stitches firm, but do not draw them too tight. Always spring the whalebone into the seams of the waist as tightly as possible. One of the first and greatest considerations is to take the utmost pains

with your work. The habit which many people have of slighting the finishing of the dress is a very bad one, and the woman can never become a successful seamstress who does not take infinite pains in every part of the making of a garment. I know all about those last stitches which are so aggravating when the garment is almost finished: it seems that you can never take the final stitch. You will become very tired, but on no account slight the finishing. Make it a practice to complete every piece of work as well as you know how.

NOTE.

In cutting, lay the front edge of each portion of pattern of waist or skirt toward a selvage or straight thread of the goods. I do not mean that the front edge of pattern should always be parallel with the straight thread of the material; but generally it should be turned toward it, the only exception being the back forms of the basque, the *centre back* of which should lie toward the selvage or straight thread.

See Diagrams.

The Lines of a Waist.

These should be gradual curves: never allow a decided waist-line to be visible. Every line should be a continuous curve from the beginning to the end, following the lines of the figure. The back form should usually taper to $\frac{3}{4}$ of an inch or 1 inch waist-line, the side back form should be narrow, and the distance from the centre front to the first dart must be quite narrow at the waist-line and below the same to bottom of basque giving a tapering effect. If it is necessary to have broad seams, make them under the arm, and always add the extra under-arm portion to a basque for a stout figure. Have in mind a perfect figure, and by exercising care you can make a poor or flat figure appear round and shapely.

Purchasing Goods.

What to buy for customers or indeed for one's self is sometimes a perplexing matter. To commence, it is generally conceded that there is no economy in buying cheap goods or linings.

When purchasing goods for evening wear, material with all trimmings should be seen under gas-light, as the colors are often entirely changed under evening light.

It is advisable for persons of slender means to select material which can be worn both day and evening. Care should be taken to select such quality and style as are suited to the individual. Thus goods of a heavy, costly design are better suited to the elderly or middle-aged lady and to a tall, stout figure than to a young or slender person.

Persons of short stature should never wear large plaids nor broad stripes. Large persons look well in plain goods, fine stripes, or tiny checks; and of course there is shown in the shops a great variety of materials for party dresses and handsome cloths for severe street gowns which can be purchased at moderate prices.

The genteel woman will avoid wearing anything which attracts attention because of its showiness, but is ambitious to possess a wardrobe which is admired because of its elegance and simplicity.

It is possible for any woman to follow the approved style and still dress very becomingly if she has the faculty of striking the right medium. There are women who know how to dress well and who always wear the most appropriate things. There is another class who have so little time to give to matters of dress that they content themselves if they are simply clothed neatly.

Then there are women who have not the least idea of what they should wear. To the two latter classes the dressmaker should give special attention, and advise (if the customer does her own buying) how to select the material, color, and style which, in her judgment, will best suit the person and the occasion on which the dress is to be worn. Every season there is shown in the large dry-goods houses so many pretty novelties in modest designs that, with a little attention given in buying goods and selecting trimmings to match, one need make no mistake, and can acquire a habit of dressing in a manner which will indicate good taste; and let me add that the wise woman will prefer to expend her money in the quality of cloth which she buys rather than in the quantity of trimmings.

I know women who will stare at you in blank amazement if you show them samples of goods at $1.50 per yard (which is wide and less is required for a dress than goods of a cheaper grade, aside from the fact that less trimming is needed), but will buy two or three yards more of a less expensive but narrower goods, and then get a great quantity of ribbon or other decorations, making the gown as expensive, when finished, as though a better material had been used, and as a consequence receive not half the satisfaction in wearing.

List of Articles required for Making a Dress.

For a medium-sized lady, material required will be 7 yards of goods 46 or 48 inches wide, 2½ yards of cotton surah for waist and sleeve lining, 5 yards of percaline for skirt lining.

Always buy good waist and skirt linings: one of the chief essentials to good dressmaking is to use the best inside linings. There is no economy in buying inferior dress trimmings. One yard of alpaca for facing bottom of skirt, ½ yard of taffeta silk the color of the material for facing basque, collar, and sleeves, and ½ yard more if revers or other trimmings are to be faced, ¾ yard of inside belting, number of yards of velveteen or braid depending on the width of the skirt, buy ½ yard more than the actual length required to allow for sewing on and shrinkage.

Hair cloth, canvas, or other stiffening for skirt, the kind and amount which fashion demands.

2 yards of grass cloth for sleeves.

2 spools of silk.

2 spools of twist.

1 spool of cotton.

1 roll of taffeta seam-binding.

1 roll of bone-casing.

1 dozen bones or good steels, assorted lengths. I recommend duplex dress steels.

1 pair of sleeve-protectors.

1 card of hooks and eyes or buttons, silk dust ruffle for inside of bottom of skirt, number of yards depending upon width of skirt, feather-bone, elastic, and whatever other additions that the prevailing style may dictate.

Directions for taking Measures and testing a Pattern.

For length of back measure from the nape of neck to the extreme point of waist at centre back.

To measure for top of darts, place the tape measure at centre back of neck, and measure over the shoulder on a straight line to the top of first dart, being careful that you measure well over the bust, that the darts may not be too high.

To get size of bust, place the tape measure around the largest part of the figure in front, bring it under the arms and across the thick part of the figure at the back, use one-half.

For width of back, measure across the shoulder blades from armpit to armpit.

For length of waist at front measure from centre back of neck to extreme point of waist at front, a straight line over the shoulders.

Measure size of waist.

To measure for sleeves, get length of arm from the top of the shoulder to the elbow, and continue down to the wrist, and write down both measures.

Measure arm size.

To measure for the skirt, pin extra tape measure around waist, and measure length of skirt, front, side, and back.

NOTE.

Join and measure, less seams, every part of the waist pattern precisely as you have the figure, and increase or diminish the size or length, if necessary. Always buy the newest skirt pattern.

CHAPTER I.

CUTTING THE WAIST AND SLEEVE LINING.

SECTION 1. Cutting the Lining of Front of Waist.

Leave the lining double, as it was bought. Place it on the cutting board with the folded edge toward you, having the greatest quantity falling to the right hand, with the end of lining on the board at the left.

Place the front portion of the pattern on so that the front edge will come to the selvage of lining, allowing 2 inches from the line for centre of front on pattern, with the neck toward the right hand and the bottom of the pattern to end of lining at the left. Pin the pattern securely to the lining, trace out the fronts only (not under-arm forms) from the neck or right hand down, being careful to run exactly on the lines, because straight seams depend in a great measure upon correct tracings. Trace the waist-line, shoulder seams, and top of darts.

When cutting out, allow 1 inch on the shoulder seams, 1 inch on the front under-arm seam, and 2 inches on the centre front. Cut close to the pattern at the arm size.

Always cut the lining a trifle higher than the pattern at the centre front of neck, running to the line as you near the shoulders. It is well to do this, as the waist is ruined if cut too low at the neck.

See front of Diagram I.

SECTION 2. Cutting the Lining of Back Forms.

If you are cutting by one of the *diagrams*, work by rules given on the same.

If from a paper or draughted pattern, turn the piece of lining over from which the front was cut,—that is, have the folded edge *from* you and the cut edge toward you,—and you have an end

shaped very much like the back form. Place the pattern of back form on with the centre back seam parallel with the folded edge of the lining (that is, from you), with the back neck toward the right hand and the bottom of pattern on the small end of lining at the left. Pin pattern at the neck only, then draw the pattern from you at the waist-line 1¼ inches.

EXPLANATION.— The centre back seam should slant *in* across the grain of the cloth as it leaves the neck, until a full 1¼ inches is taken out at the waist-line.

This shows plainly in stripes, causing them to taper at the waist-line; and you will remember that you are to cut all goods as if they were striped.

Pin the pattern as it is arranged securely to the lining, and trace from the neck or right hand down. Also trace shoulders and waist-line.

In cutting out back form, allow for seams 1 inch on the shoulder, ¾ of an inch on the centre back. Cut close to pattern at the neck and arm size, and allow ½ inch on the round seam.

See back form of Diagram I.

SECTION 3. Cutting the Lining of Side Back Form.

Turn the selvage of lining toward you, with the small end from which the front neck was cut toward the right hand. Place the pattern of side back form, having the arm size on the small curved piece, toward the right, with front edge of pattern toward the selvage. Allow 1 inch for seam at the upper end, and pin pattern to lining at the arm size. Then move the pattern at the waist-line until it is away from the selvage 3 inches, thus crossing the grain of the lining so that the side form will fit into the back form as if they were one piece of goods. The straight grain of the pattern will lay on a straight thread of the material.

See side back form of Diagram I.

SECTION 4. Cutting the Lining of Front Side Form.

Get a selvage or lengthwise fold of the lining, turn the same from you. Place the pattern of front side form on the lining, with the arm size toward the right hand, having the front of the pattern turned toward the straight thread. Allowing a medium seam at the upper end, pin in place at the arm size, and draw the pattern away

DIAGRAM I.

Showing the position of pattern on lining.

Notice the exact position and the lines of each portion of the pattern.

Lining to be turned when cutting the side back and under-arm form.

Greatest quantity toward the right hand.

Except for very large busts, take up a V in lining, leaving the seam to come next to the outside material.

from the selvage or lengthwise thread at the waist-line *only* 2¾ inches. Trace from the arm size or right hand down exactly on the lines. Also trace the waist-line.

In cutting out, allow 1 inch on the front and back seams, and cut close to pattern at the arm size.

See front side form, Diagram I.

If the waist is to be cut with a double under-arm form for a stout figure, cut the extra portion on the same principle by which the front side form was done.

Section 5. Cutting the Material for Front (of Plain Goods).

Place the goods on the board with the folded edge from you, having the greatest quantity of cloth falling toward the right hand, and the end of the goods on the board toward the left. Place the lining on the material, so that the centre front will be parallel with the selvage about 6 or 8 inches from same, with the neck toward the right and the bottom of pattern to the end of the goods at the left hand. Be sure that the lining is perfectly straight on the material by measuring from the selvage of the lining at neck to the selvage of the material. Measure the distance from edge to edge at the bottom, having the amount of cloth to correspond at each end. Then pin in place, and cut the goods even with the lining on the shoulders, at the arm size, and on the side seam. Do not cut out the neck, but cut straight across the goods on a line with the shoulder. Also leave the extra inches allowed on the front for fulness, fine pleats, or revers, at any rate until after the waist is fitted, and you have decided what style of front you prefer.

Section 6. Cutting the Material of Back Forms.

Place the lining of back form with the centre seam toward the folded edge of goods, and follow carefully the directions given in Section 2 for cutting lining of back form. If making a plain back, cut even with the lining. If a plaited or a fancy back, cut according to instructions for the same. (*See directions for full back.*)

NOTE.

If making up plaid or goods which are not reversible, such as broadcloth, velvet, and some flowered materials, note carefully the instructions for cutting which will be found on another page.

Section 7. Cutting the Material of Side Back Form.

Place the lining of side form with the front edge toward a selvage or lengthwise thread of the material, and arrange as directed in Section 3 for cutting lining of side back form. Cut the material even with the lining.

See diagram I. for cutting side back form.

Cut the material of front side form by instructions for cutting lining of same.

Section 8. Cutting Material for Front Side Form.

Place the front edge of lining of side form toward a selvage or straight edge of goods, and allow lining to cross the grain of cloth about 2¾ inches at the waist-line (see section on cutting lining for front side form). Cut out close to lining.

Section 9. To cut the Sleeve Lining.

Place the lining on the board with the folded edge toward you, having the greatest quantity of goods toward the right. Pin the upper portion of pattern on so that the wrist is to the end of the cloth at the left, and the upper and lower corners of the front seam will meet the selvage. Pin in place, trace, and cut out, allowing a medium seam.

To cut the under portion, turn the folded edge of cloth *over;* that is, from you. You will notice the position of the under piece of sleeve on Diagram II. Pin yours in place as that is. Trace from the top down. Trace elbow line, and cut out.

Cut the outside material on the same principle.

To match Plaids or Broad Stripes.

Place two corresponding plaids or stripes together before laying on the front or other portions of lining (*except the side back form*)

POSITION OF THE CUTTER.

DIAGRAM II.

Showing the sleeve pattern pinned on lining. Note the straight grain on a lengthwise thread of the lining.

Lining to be turned when cutting the under-sleeve portion.

Upper and lower corners of upper portion touching a selvage or straight thread of the lining and material.

Before cutting the several portions of the material, measure from any plaid, by a mark on the tracing of the lining, for the block on the portions to which this block is to be joined. Cut the material of the side forms and under arm forms very much larger than the lining of same, to allow for matching.

To join the Round Back Seams.

First baste the lining to the material of the back forms, then baste together the centre back seam, matching the plaids. Mark the *waist-line*. Now take the material *only* (not linings) of the side back forms, and join them to the back forms, basting on the outside of waist, along the line of basting matching the plaid or stripe as you baste, making a perfect block or straight line. The joining should be *slight* oversewing; but a firm stitch must be taken on each stripe or plaid, being careful not to take the stitches deep, but to hold the goods securely in place, barely catching the goods on the outside of the *side* forms, and taking stitches through to the bastings on the *lining* of the round seams of the back forms.

Now place the *waist-line* of the side back form *lining* to the waist-line of the back form, and baste in the usual way, having tracings to meet tracings, and lining to come out even at the arm size. Baste from the waist-line to bottom of basque, then smooth the material over the lining of side form, and baste the lining to material on the side seam, wrinkling the lines as usual. Take out bastings, and notice that the lines are not broken. Fit the under-arm forms of plaid or stripe to the side back forms in the manner described above, then join the under-arm form to the front. In basting the bias dart, have the stripe or plaid the same distance from the seam on each side of the basque.

NOTE.

Wrinkle the lining slightly, just as you would in basting an ordinary waist.

These directions are given for joining the seams of plaid waists, but the prevailing mode of cutting is to have the back in one piece.

The beauty of a plain, perfectly fitted waist is something that can never be denied. While full fronts without darts, full backs, and so on, are fashionable, yet the woman who is in the least inclined to plumpness can always with perfect safety wear a close-fitting waist, with back form seams and darts on the outside material, with per-

haps a little fulness or a few fine plaits at the centre front to cover the fastenings, and having narrow revers as a trimming. Still, in these days, when the one piece back and front, the full gathered and plaited, waists are so fashionable, it may be well to give directions for making those waists.

A few suggestions may not be out of place concerning the waists most commonly worn.

Before cutting your waist, get a good-fitting pattern. Select the diagram which is nearest in figures to your size. Trace out all portions exactly as directed. Cut from common silesia or cambric a pattern, baste together, and fit it to the figure: then rip out half of the pattern. Cut one sleeve by diagram, baste, fit it, and rip the seams of same. Be assured that the pattern fits the figure, and cut your lining by this silesia pattern (never by the paper diagram). This takes a little more time; but such a pattern will prove of inestimable value, saving a great amount of refitting and changes in making the waist.

To make a Waist with a Narrow Vest with Two Box Plaits on Either Side.

Cut the waist by Chapter I., Section 1, with the lining fastening down the centre front, having the goods left full on the outside of front. Cut the vest of velvet, or whatever trimming you are using, line with crinoline and face with silk, and then baste; and fasten, sewing it to the right hand side of the lining. Then form the extra fulness of outside material into a box plait on either side, running from the junction of the neck and shoulder, making plait to taper at the waist-line. Finish the bottom of waist, and hook the vest on the left side under the plait. Another way to use the extra material is to gather it at the shoulder seams, and draw the goods into fine plaits at the centre front.

To set a Yoke into a Full Gathered Waist.

Cut waist lining in the usual manner. Have outside material very full back and front, but fitted on under-arm seams. Turn the outside material down, and baste the yoke to lining. Gather the outside material to the yoke. A waist made in this way should have a yoke of silk with two or three fine plaits through the centre, and may be overlaid with heavy lace, the points meeting at the centre front. Velvet ribbon or any other trimmings may be added.

To set a Yoke on a Plain Waist.

Cut the lining and outside in the usual manner. Fit, stitch, and press all but the shoulder seams. Then cut the yoke of silk or lace or both (without seams in front and back), the size of your waist and the length desired. Line with crinoline and face. Open the shoulder seam. Baste the back yoke to basque, making it smooth on the same. Then baste the front of yoke on the right side of waist at the arm size and on the shoulder and around the neck. Face the left arm size and shoulder of yoke, sew on hooks, and trim with ribbon or any way desired.

To make a Waist, Full Back and Front, over a Fitted Lining.

Cut the lining in the usual manner. Baste the centre seam of back forms: join to these the side back forms. Cut the outside material very full, back *and side form in one piece*, shape to lining at the side seam and on the shoulders. Baste the centre of the full outside material securely to the centre of the lining. Gather it around the neck, and have the fulness drawn down in fine plaits at the waist-line.

Cut the material of the front by the lining, making it very much broader on the front. Baste lining to material on the shoulder, around the arm size, on the under-arm seam, and to the French dart, *wrinkling the lining on the material.* Take up the front dart in the lining, and join the seams of the waist as directed in preceding chapter. Gather the full outside around the front neck, and draw the waist-line fulness into fine plaits at the centre front. Point waist back and front for a large figure.

Directions for Cutting Broadcloth, Velvet, Flowered Materials, or Goods in any Design which are not Reversible.

Cut two pieces of the goods for each portion the desired length for basque or skirt. Fold them together, having the flower, design, or grain of the cloth of both pieces running the same way. Then place the lining on, and cut out. Economize as much as possible by using up the small pieces for the under-arm forms, etc.

Directions for Cutting a Waist without Darts showing on the Outside and with Back and Side Back Form in One Piece.

Cut the lining as for a tight waist. Baste the material on the under-arm form as directed in section on basting. Cut the outside goods for back and side back form in one piece. Allowing as much fulness for centre back as desired, baste the seam of lining at centre back, also baste the side forms to back forms of lining. When this is done, baste the full outside material of the lining at the side seams, being careful that you have the goods tight on the lining in basting, also at the shoulder seam. Gather the extra fulness of cloth at the back neck, first finding the centre, and basting it to the centre seam of lining, then plait or gather the goods into a small space to the lining at the bottom of the waist.

To baste the front, cut outside material in the usual way, baste to the lining at the arm size, on the side seams, and on the shoulders, using the same precaution in basting the seams as for the ordinary waist. When fitted, stretch the outside material over the figure, and make into fine plaits at the bottom of centre front. Gather or fit the cloth smoothly to the lining around the neck, join the portions, and finish as directed in chapter on waist finishing.

I would advise the pupil not to attempt to make a front in this style except of a thin or some soft clinging material which will lend itself readily to the curves of the figure.

A stylish waist, and one which will be found particularly becoming to slender and medium-sized figures, is made of silk fulled back and front over a tight lining, and covered with lace or some thin trimming gathered on the silk. For evening wear any gauzelike fabric may be used for the bodice, made very full and drawn tightly down at the waist-line. For day or evening wear a belt and collar of rich passementerie may be added. The sleeves can be made of same material as skirt.

To cut a Back without Centre Seam on the Outside, with Fine Waist-line Plaits.

Place the *tracing* of lining at the junction of the neck and centre back seam on a folded edge of the material. Draw the lining at the waist-line about 1 inch or a little less away from the folded

edge, and shape material to the lining on the shoulders and on the round seam.

Join the centre back seam of the lining, and baste it to the goods at the shoulders and on the round seam. Baste the centre or folded edge of the material to the centre seam of lining, wrinkling the lining, and form the waist-line fulness into two small plaits on either side, having them to meet at centre back. Stitch and press the plaits, and join the side back form to the back form.

SUMMARY.

When cutting outside material of side back forms, the line for tracing should usually cross the grain of cloth; that is, slant away from the straight thread about 3 inches at the *waist-line*, and have the 1 inch seam at the arm size of the portion.

If you wish to economize in cutting, follow strictly the rules.

Make changes in the size of waist on the under-arm seams.

The upper and lower corners of the upper sleeve portion should touch a selvage or straight thread of the lining and outside material.

Have the latest sleeve pattern by which to cut the outside material.

Notice the position of the pattern on Diagram I., and place the portions of lining on the material in the same manner.

Leave each portion of lining and goods folded together as they were cut out, and prepare to baste the waist.

CHAPTER II.

BASTING.

SECTION 1. Preparing to baste Lining to the Material.

Commence with fronts. If lining and material are folded right side out, take up both together just as they were taken from the board when cut out. Number them 1, 2, 3, 4. Place them on cutting board or table with the lining on the upper side. Having the shoulder and neck toward the right hand, then take the outside piece of material, place it to the outside piece of lining, 1 to 4. This portion of the front is correct for basting. Now take the two inner pieces (lining and goods marked 2 and 3, which will be wrong side out), and reverse them,— that is, turn the side which is in, out, — and place together, and you have both fronts ready to baste. Prepare each portion of the dress in the same manner.

If material is folded right side in, as is often the case with novelties, broadcloth, and some other goods, take lining and goods together as cut *four double*. Mark 1, 2, 3, 4. Take the outside piece of lining and inside piece of goods, 1 and 3: do not change the position, but place them together. These portions are correct for basting. Then reverse the two remaining pieces, 2, 4. This may seem to the pupil a long way around a simple thing; but it can be quickly done, and there is never any danger of getting two pieces of the basque for one side. Besides, goods very nearly alike on both sides often show the difference in wearing. This will be found a safe way, and saves twisting and turning the goods about, and, after all, often getting a portion wrong.

The fronts are now ready for basting: prepare each portion in the same manner. Always prepare the corresponding portions of a waist before you begin to baste.

SECTION 2. Basting the Lining to the Material.

Take one of the front portions (lining and goods), place on board in the usual position; that is, lining on upper side, with neck and

DIAGRAM III.

Showing how lining should look when correctly basted to the outside.

shoulder toward the right hand. Have the side seam, arm size, and shoulder of lining and goods laid evenly together. Run a basting across the top of darts from front to arm size. Commence at top of front darts, and baste down on the traced line of dart, nearest the front. Have bastings 1 inch in length on upper or lining side. Take up just enough cloth on under side to hold lining to goods. As you baste, wrinkle the lining; that is, puff lining under each inch of thread or basting just a little, having the wrinkles a little fuller as you near the waist-line. Slightly full all the way to the bottom over the hips. When finished, the material or under pieces of your work should come out $\frac{5}{8}$ of an inch below the lining. Wrinkle each traced line in the same way. Run a basting across the tracing at waist-line. Drop the shoulder of lining $\frac{1}{4}$ of inch below the shoulder of material, baste the same also around the arm size, taking in the extra fulness of lining, which will be very little. Do not baste the lining to the goods down the centre front seam nor around the neck. Run the basting thread evenly on the tracings. When correctly basted, the lining should be evenly but slightly puffed, not enough that plaits will form in the seams when stitched together, but so that all fulness of lining will stretch out on seams in basting the waist together.

See Diagram No. III.

NOTE.

Prepare each portion by Section 1, and baste each portion by Section 2.

Rule 1. Baste from the top or upper part of waist portions down; and the neck or arm size, or whatever is the upper end of portions, should invariably lay toward the right hand, with lining up. This is the correct position for basting the lining to the material. Do not twist your basting, but run straight down the tracings. Notice the way in which the needle is placed into the work in taking each stitch.

Section 3. To baste the Waist together.

Baste the front dart from the top down, very slightly stretching the back; that is, the further line of tracing from the front. Hold the bastings exactly together, run fine stitches, making a triple basting through the double tracing. Another way is to baste the darts from the waist-line up. In basting the back or French dart slightly stretch *downward* the back or bias side of the seam.

Section 4. To baste the Front Side Form to the Front.

Commence at the waist-line, fasten the waist-line of the front securely to the waist-line of the side seam, and baste up, keeping tracings of the portion exactly together, and having both pieces to come out even at the arm size. This is a rule which should be closely observed, because a waist is likely to twist if not basted together so that waist-lines meet and the ends come out even. It can be easily done by using a little precaution when joining the seams.

Caution.—The side held next to you is always inclined to pucker. To avoid this, keep it even with the side from you. Make close, fine stitches, and have the end of the seam in view from the time the first stitch is taken until the seam is finished. Then baste the hips from the waist-line down, *very slightly* fulling (*A*) the line of front portion *A*. This is important. By so doing, you will avoid having wrinkles at the waist-line of front side form by stretching that piece of the waist.

See Diagram I., Figure A.

NOTE.

It is hoped that the pupil will not exaggerate this slight fulling and stretching, and by so doing get the waist out of shape. Remember that it means only *slightly* stretched and fulled.

Section 5. To baste the Back Form together.

Fasten securely the waist-line of the two pieces together at centre back. Run fine basting up to neck, having the seams to come out even at the top. In basting, always keep seams even on the surface; that is, pull the seams a little tight, and smooth out each needleful of stitches as you go along, so that basting will not pucker the seams in the least. On the right side of waist the work should simply show the line, but not a stitch which has been taken.

Section 6. To baste the Side Back Form to the Back Form.

Begin in the usual way at the waist-line. You will find this the most difficult seam of a basque to baste correctly, but by closely following rule in section on basting waist together it can be accomplished successfully. As a further precaution, I will repeat the directions. After having fastened the back and side form securely together at the *waist-line* (marked on the back form of Diagram I.) baste from this point up to arm size, holding tracings and bastings together. Have both sides of the seam even, and watch the end of the seam all the time you are sewing. There must be no full places on either side of the seam, and it should come out even at the arm size. If it will help any, you may fasten the waist lines together, pin the seam at the top evenly and in two or three places below. Then baste from the waist-line up, and from the waist-line to bottom of basque.

If basque is cut with a double under-arm form for a large figure, baste the extra side piece to the front side form by Section 4 of this chapter (see rule for basting the front side form).

Section 7. To baste the Under-arm Seam.

Commence at the waist-line. Baste on the tracing to the arm size, having the ends come out even. Then commence at the waist-line, and baste over the hips, very slightly fulling the portion of front marked *A* (below the hips only). It being gored more than the side to which it is to be joined, it is likely to stretch, while we wish to keep perfectly smooth, especially at the waist-line, the under-arm forms. Of course, the difference in holding *A*, in closing this part of the seam, should be the merest trifle. Perhaps in basting the hips of a short basque, that portion of the line which is lettered should be held about $\frac{3}{16}$ of an inch fuller than the side to which it is to be sewed.

To baste the Shoulder Seam.

Slightly stretch front of shoulder *B* into the back. If there is the least extra cloth on this part of the seam, which comes from drawing it tightly, have the surplus come out at the arm size on both shoulder seams.

Except for very large busts, take up a small V in the lining at the top of the darts, having the seams come next to the outside material. *See model.*

Section 8. To baste the Sleeve.

If the outside is large, and cut in one piece, first baste the outside seam of lining together, having the seams come on the wrong side of the lining. Stitch the same, and baste a bias piece of canvas or heavy crinoline, about 3 inches in width, across the wrong side of the sleeve lining at the wrist. Then baste the outside material on smoothly (to elbow), having the finished side of lining so that it will come next to the arm, with the seam and canvas next to the material. Also baste from the elbow up, folding the fulness of outside in on lining. Then baste the inside seam of the sleeve from the elbow down to wrist and from the elbow up to arm size, turn sleeve. In finishing, gather or plait the full outside material to the lining. If the lining is full for arm size, gather it on the upper portion, and baste to outside. The inside seam of a sleeve should be basted so that it will not twist on the arm.

If gathered at the elbow, see that the gathers come just in the right place a little below the elbow, so that the sleeve will feel comfortable when on the arm.

NOTE.

When making other styles of sleeves, sew the material and lining together, and do not baste the bias grass cloth to lining until the sleeves are stitched.

Your attention is especially directed to the illustrations. Please bear in mind that these are made from actual work. The gown having been photographed at different stages of the making, the striped silk and wool material was adopted to show the grain of the cloth and to more clearly illustrate the lessons in cutting. The style chosen is a neat and dressy toilette for almost any occasion. There were used, in making this dress, 6½ yards of goods, 1¼ yards of silk, and 1 dozen yards of narrow braid; and I assure you that we had an abundance of material. Of course there was not a great quantity left over; but there was sufficient for a gown for a lady measuring 44 inches bust, with skirt 42½ inches in length and 5½ yards around the bottom.

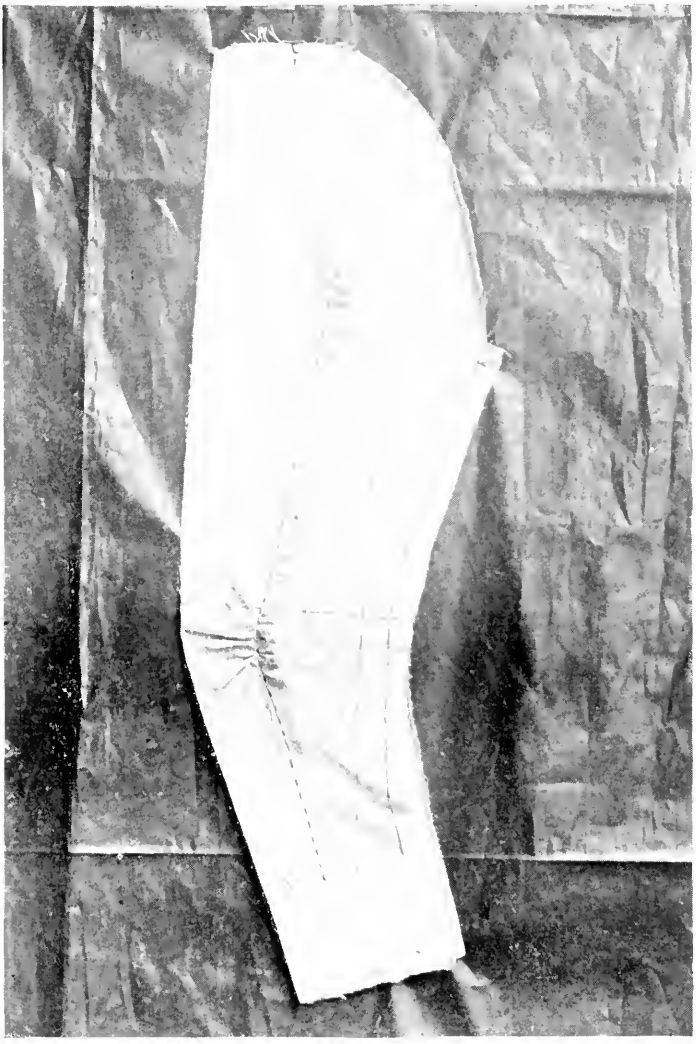

DIAGRAM IV.

Showing the sleeve lining ready for the full outside.

SUMMARY.

The tracings and bastings which secure the lining to the outside material, and bastings which join the waist, should all meet in one line when the waist is ready to try on.

In basting, run all threads *straight* on the tracings.

Watch both sides of the seam in working.

Slightly stretch *downward* the bias side of the French dart.

Cut as directed, and, following the instructions given on the diagrams, have the front edge of every portion toward a straight grain of the cloth.

Always have corresponding portions of the waist exactly alike. Do not work in a careless manner. One must practise being precise in every detail of the work.

Baste hips from the waist-line, slightly fulling that portion of line marked *A*.

The desired effect in basting is to have the work smooth, except the puffed lining, which must not form fine plaits on the seams of lining when basted together.

Do not pucker the side held next to you in sewing.

The right side of a basque, when properly basted, should not be drawn in the least.

Observe carefully the section for basting the difficult round seam of back. When basting the lining to the outside, your work should lie in such a way that the neck, or whatever is the upper end, will be turned toward the right hand.

Always have the bulk of the work in your lap, with seam only between thumb and forefinger of the left hand.

In joining the seams, fasten the waist-lines securely together, and baste up to arm size or neck. All portions, when finished, should come out even.

In basting the lining to goods, there should be a very slight increase of the fulness at the waist-line. Take up very little cloth on the under side, making the stitches 1 inch in length on the lining, which is the upper side in basting a basque.

Allow seams the usual width. Baste by rules for basting. Try the waist on, and stitch all but shoulder and under-arm seams.

When you are sure that your basque is right, finish stitching, and proceed in the ordinary manner to finish.

Notice the mark on arm size of waist, at which the front seam of sleeve should go.

Baste the sleeve from the elbow line to top and from elbow to wrist, gathering the outside seam of upper portion below elbow.

In basting, fasten securely the ends of thread, to keep the work in place.

NOTE.

Bear in mind that *waist*-line to *waist*-line means just what it reads. The waist-line of a portion must be fastened *securely* and exactly to the waist-line of the portion to which it is to be joined, and the cross on front of lining must meet in marking for hooks and eyes. The least carelessness in doing this part of the work will cause the waist to twist, which you will find almost impossible to remedy after the bastings have been taken out.

CHAPTER III.

Section 1. **Fitting the Waist.**

Try the waist on right side out, turn all seams (except the back bias) toward the front before fastening the waist. Stand squarely in front of the person whom you are fitting, and with both hands pull the waist down at back, so that it will fit in at the *back waist* to the figure. Then tightly draw together both edges of the *lining* in front. Commence at the neck, and pin evenly together down the front. Having the 2 inches of selvage, which was left beyond tracing on centre front, between the fingers of the left hand, pin with the right, allowing curve over the bust, if *necessary*, and gradually take up more of the goods as you near the waist-line (the edges of the front will be on the outside, forming two small frills at the centre). While pinning the waist, pull it down on the back seams, take hold of the front neck, pull it up, and get it set to the figure and pinned as tightly as possible before you attempt to make any changes in the fit. Take notice of the alterations needed, and place pins for same.

Section 2. **Some Alterations which may be needed.**

The basque may be a little short-waisted at the back. If so, when taken off, baste in the centre back seam, beginning on the original basting 4 or 5 inches above the waist-line according to the amount of cloth to be taken in, and slant or curve *very slightly* the basting from the 4 inch mark above the waist-line to the length you desire the waist at back. Or, if you wish to take in a certain quantity of cloth below the waist, on the seam, gradually slant by drawing your basting thread straight down from the original line to where you wish to make your new waist-line. Run the basting straight with the thread, then gradually curve out from waist-line over the hips, but not in such a manner that the seam will flare at the bottom or that the shape of basque will be changed below the hips. *Change side seams* in the same way, being careful not to

have your alteration make a patched or broken line. *There may be some fulness* under the arm at the arm size. If so, take up the *front* under-arm seam as you did others, slanting to the original line. If the waist is *large* or small, change on this seam. *The neck may be* a little large. If so, baste in on the shoulder, beginning at about the middle of the shoulder *on* the seam, and take in the desired quantity at the neck.

If the neck is too high, trim out a little, but not as much as you think is really needed, because the goods may ravel. If it still binds, clip in three or four places on each side of the neck, leaving the frayed edges on until you are ready to finish off for the collar.

Trim off a little around the front arm size if necessary ; and, if it still binds the arm, make small clippings.

If the darts are high, lower them a little by letting out the shoulder seam or by sewing about $\frac{1}{2}$ inch from the top of darts, but do not change the shape. In making all alteration, endeavor to preserve the original curves.

If there is too much fulness from the tops of the darts to the shoulder, take up on the front shoulder seam. If also full at the back, take up on the seam both back and front. Then trim the seams a little,—that is, even them,— and cut off dart seams (not close). Try the waist on again. (See Section 1, for putting on the waist.) If it is right, stitch from the upper end of seam down a perfectly straight line on the correct basting. Stitch all seams except the front under-arm on each side. Leave these open until you have tried the waist on again.

As the basque is a little smaller after it has been stitched, if necessary, let the side seam out a trifle parallel with the basting by running a second basting about $\frac{1}{8}$ of an inch from first one. If all right, stitch this seam. In taking the waist off, as you take each pin out of the front, place it back in the same mark on the right side of the lining as a guide for the fastening.

Immediately after the waist is taken off, run a basting along the line of pins and on the opposite side along pin-holes. Then turn the fronts in, having the distance from the first dart to the line of basting for centre front (which is button space) the same on both sides, with the thread on the edges of the front. When finished, these bastings should meet down the front with hooks or buttons, equal distance on either side from front darts to centre front.

See Diagram V.

I would advise the pupil to keep in mind a perfect figure, and not

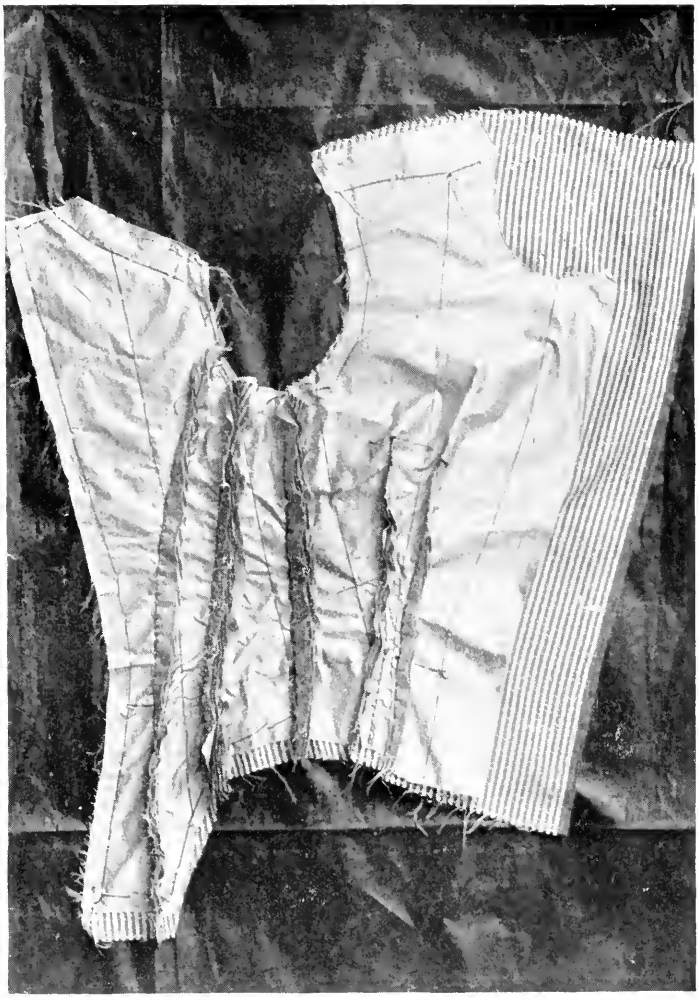

DIAGRAM V.

Showing the waist basted together. The lines mark the lengthwise thread of the goods.

When pinning on the figure, have the cross on the line of centre front to meet cross on the opposite side.

Stretch front part of shoulder seam *only* in joining.

in any case to give up your model for the figure you have in hand, but to make the same perfect and tapering lines for every one. Of course, you must have broader space between the seams of a large than a small basque, but never change your principle of cutting and fitting; namely, darts and back form seams tapering toward the *centre* of waist-line back and front.

If necessary, make larger under-arm pieces: and for large figures, add the extra side form.

The prevailing fashions seem to be invented for slender figures, and dressmakers are, therefore, giving special attention to the fashioning of apparel for stout, short-waisted persons.

It will be well for the young dressmaker to bear in mind that her success lies in making short-waisted women appear longer-waisted, in making very full figures look as slim as possible, and, in fact, to make shapeless people appear shapely. It certainly is in the power of the fashioner to do this; for, by selecting suitable materials, colors, and designs, with a correct knowledge of fitting and trimming a gown, the reigning style may be retained, and yet rendered becoming to all figures.

NOTE.

Fit the waist snugly across the back from armpit to armpit. Do not make the basque narrow across the shoulders, but have it fitted sufficiently tight to hold them well back and the figure erect. This, with seams tapering toward the centre back and front at waist-line, gives the much desired effect, really beautifying a shapeless figure.

Fitting the Sleeve.

Try the sleeve on, stitch the seams, and pin into the arm size. Having it fitted comfortably on the arm, pin the front seam to basque. Also pin the back seam of the sleeve to the basque. In putting in the sleeve, you can see whether or not the waist is too full at back of arm size. If so, trim off just a little, and again pin the back seam of sleeve to the waist.

Before taking out the sleeve, mark the place where the front and back seams come on the arm size; and, when finished and ready to sew in, baste in the sleeve, with the seams coming to these marks.

Take all bastings out of the seams of the waist. Trim the darts,

DIAGRAM VI.

Showing the sleeve, with the full outside basted to the fitted lining.

When style of sleeves changes buy new pattern of outside, but cut the portions by the directions given, always using the fitted linings.

Notice the way in which the grain of the cloth is cut.

allowing a ½ inch seam. Cut centre back and round seams the same size. Allow 1 inch on shoulders and each under-arm seam. Scallop seams on the waist-line, and in two or three places above and one place below, about 1½ inches apart.

See Diagram VII.

When finishing the waist and sleeve around the arm size, the frayed edge should be trimmed off until perfectly even, and the seam, which will be quite thick, held closely together and carefully overcasted, clipping off all ends as you sew, making a neat finish. Even should you wish to bind the seam, it will be well to first overcast it.

SUMMARY.

Turn all seams (except the back bias) toward the front, when fitting the waist.

Fasten the waist on the person as tight and smoothly as possible before attempting to make any changes.

Always fit right side out.

Be sure to smooth the waist well in at back, and take out all wrinkles, especially over the hips.

In making changes, sew from the original line, as though it had not been altered.

Never make a broken or patched line.

Let all alterations be either a straight or a curved line, beginning on and running from the original seam, as though it had not been changed.

Do not make the waist so tight as to change the lines.

The darts should come quite near the front at the waist-line.

Have the bastings marking for hooks and eyes meet at the centre front.

Have the distance from the front dart to the centre front the same on both sides.

Stitch the waist from the top down on all seams.

When stitching the darts, commence at the top, and run on the very edge of the cloth for three or four stitches, to avoid having points.

When fitting, pull the waist up at the neck and over the bust. Draw it in closely to the figure at the waist-line at back, and pin *evenly* from the neck down the centre front.

If the waist is too tight, change it on the front under-arm seam.

Do not try to let it out on the centre front, and so give the figure that flat appearance which is so undesirable.

Fit the basque snugly across the back from armpit to armpit. Allow sufficient width across the bust, and fit it closely around the neck and over the shoulders. In finishing, leave the neck quite high (not enough to wrinkle), and set the collar a little below the neck of the waist.

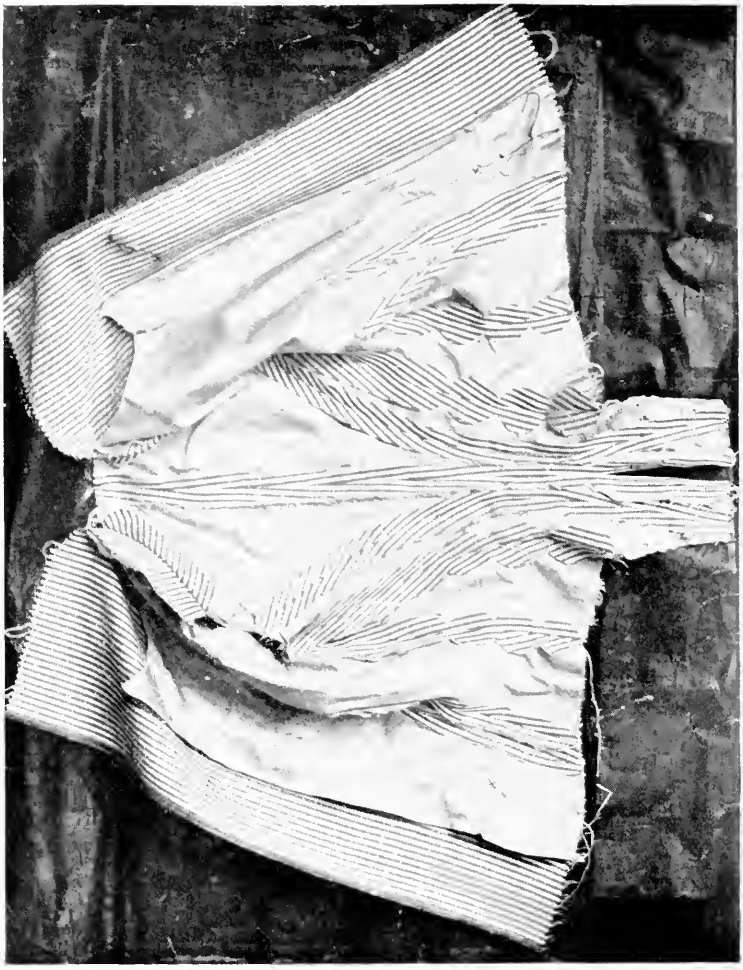

DIAGRAM VII.

Showing the waist pressed ready for binding.

CHAPTER IV.

Section 1. Pressing and Binding.

To press the darts, lay the waist on the edge of the board, with the same opened flat. If the material will bear water, moisten a small cloth and run it along line of stitching before pressing. Press from the bottom up, being careful to run the iron to the top of the darts so as *not to make a point.*

To press the Under-arm Seam.

Turn the basque so that the neck will be toward the right hand, and press from the arm size to the waist-line, being very careful to have the seams laid smooth on the board, and press a straight line.

Keep the waist in the same position (neck toward the right hand), and press centre back seam from the neck down to the waist-line. Press the round back seam from the arm size to the waist-line, being careful *not to change the shape* of the curve.

Turn the waist, having the bottom toward the right hand, and press the hips from the bottom up *on all seams.* Then press the shoulder.

Caution.— And let me add here pressing does not mean ironing. Do not iron waist, but press carefully all the seams open, and have them perfectly straight on the board. Do not allow the point of the iron to strike any place. Have the board covered thickly, so that the goods will not shine on the right side, when finished.

Section 2. Binding the Seams.

Begin on the face or cloth side of the seam. Commence to sew the binding on darts, beginning an inch from the bottom of the waist. Stretch the edge of the seam as you sew, smooth out each needleful of finished work, turn binding at the top of darts (allowing a suf-

ficient quantity to turn without drawing the waist in the least), then run the binding down on the other side of the seam in the same way to within an inch of the bottom of the waist.

Bind the seams, stretching the edges and carefully binding around the scallops, so that the seam will lay perfectly flat when finished. In binding the round seam, stretch the side of seam belonging to the centre back,— that is, the part turning toward the centre,— and bind loosely, so that the seam will not draw, but will lie smoothly from the arm size down to end of basque. The other side of the round seam is full, and so may be easily bound.

Bind the back seam of shoulder on the *short* ends as well as on edges, so as not to leave unfinished ends on the neck and at the arm size. Bind the front part of the shoulder seam on the edge only.

To trim the bottom of the waist before sewing on the bone-casing. Pin the waist together on the front at the bottom, pin also together the corresponding seams on opposite sides at the bottom, and cut the waist the desired shape and length.

Section 3. **Putting on the Bone-casing.**

Lay the casing over the centre of seam, allowing the end of same to come an inch above the tops of darts. Begin to sew on at the top of darts, and wrinkle all the way down, having the casing exactly on the centre of the seam. On a medium size basque begin 2 inches from the arm size to sew casing on the under-arm seam, 4 inches from the arm size on the round back seam, and 7 inches from the neck on the centre back seam. Wrinkle to the bottom, smooth out each needle-ful of finished work as you go along, so that, when bones are sprung in, the stitches will not break.

See Diagram VIII.

Section 4. **To mark for Hooks and Eyes.**

Baste the edges of front line together from the neck to bottom of waist, having the ends even. Mark with bastings about 1 inch apart on one side: mark the other side by that. (Have marks opposite one another on the sides of front.) Take out the first basting thread,— that is, the one holding the fronts together,— and your waist is ready for fastenings. In sewing on the same, see that each one comes on these marks.

If buttons are to be used, the buttonholes should come opposite

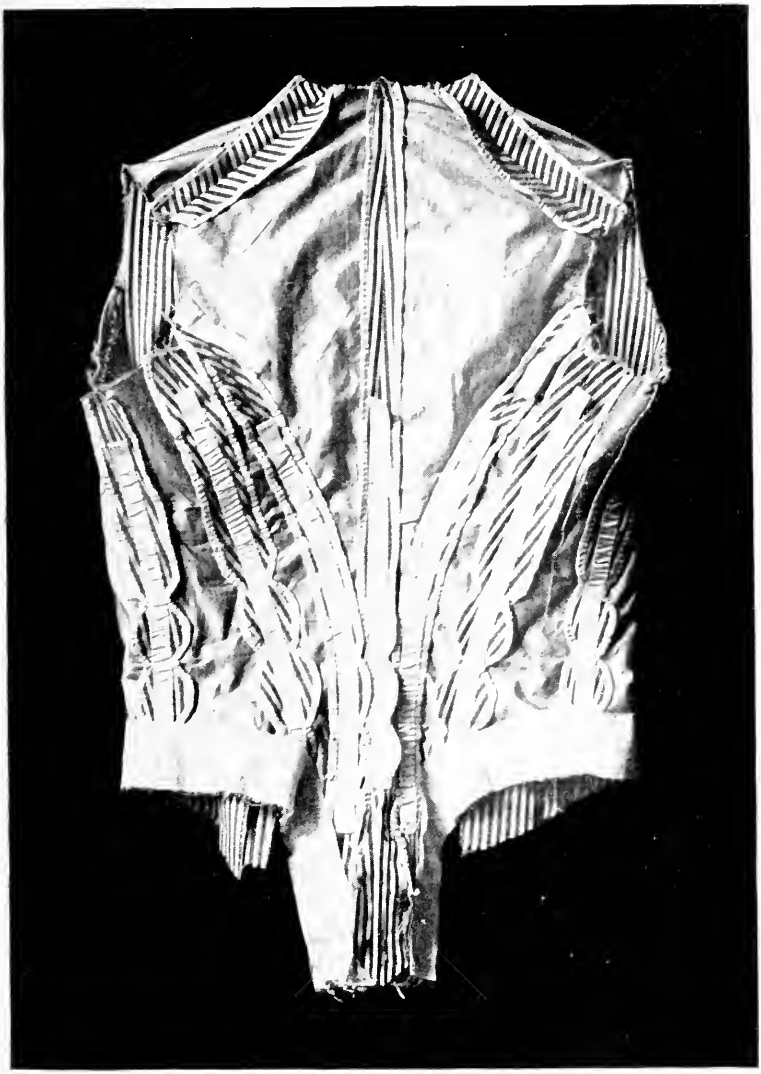

DIAGRAM VIII.

Showing the waist bound, and with casing on, with thin canvas or grass-cloth around the inside of bottom.

the marks on one side, and on the other side the buttons sewed on the marks, with 2 inches left out for a fly.

See Diagram IX.

SUMMARY.

The seams should lie perfectly flat when trimmed and open for pressing. Trim the three back seams ½ inch in width, scallop at waist-line, and two place above and one below, about an inch apart.

Clip the dart seams so that they will lie flat and smooth on the waist. Press from the neck to the waist-line, then turn the waist, and press from the bottom to waist-line.

Shape the basque on edge at the bottom before sewing on bone-casing.

Keep the casing exactly over the centre of the seam. Do not draw your work. The binding and bone-casing should be put on so as not to affect the outside of the waist in the least. Looking at the outside of the basque when finished, you ought not to perceive that a stitch had been taken on the inside.

CAUTION.— Press carefully and smoothly every part of the work as you are doing it. Nothing makes a dress look so "home-made" as lack of pressing. When you press a seam, make it as smooth and flat as you possibly can. Never have the goods to shine on the right side. Of course there are a few exceptions in working on silk and some other materials. Do not press as much nor with as hot an iron as you would in making a heavy cloth gown, but press all work sufficiently well to make seams lay smooth.

Press the darts from the bottom up, the under-arm seams from the arm size to waist-line, and the centre back seam from the neck to waist-line.

Press the round seam very carefully, and do not change the shape of curve.

When pressing the darts, do not let the point of the iron strike the upper end so as to change the bust curves, but make this part of the waist to look as nearly as possible like one piece of cloth drawn smoothly, but not tightly, over bust.

When sewing on the binding, hold the material next to you, and bind the seams around the scallops loosely, smoothing out each needleful of finished work as you sew.

In sewing on the bone-casing, place it over the *centre* of the seam, and wrinkle it all the way to the bottom of waist.

Section 5. To plait up Extra Material on the Front.

After marking for hooks and eyes, lay in fine plaits the extra cloth left out on the front. The plaits should be not more than $\frac{1}{8}$ of an inch in size from the bottom, at the waist-line, and for some distance above waist-line. Having first plait laid just a trifle over the edge of lining, make them to gradually broaden up to the bust. (Make four plaits on each side, if goods are medium weight, or, if very heavy material, have less cloth allowed on the front. Make only two or three plaits.) Take up all the extra cloth on both sides in this way, using care not to make the outside fuller or tighter than the lining. Baste firmly over, stitch plaits nearly to the bust line, leave upper fulness to be gathered or made into broader plaits. At the neck the goods should be brought smoothly up from the stitching and even with the lining, but not drawn. See that the cloth is all brought over smoothly from arm size and the neck, as if front of basque were plain, having fulness in centre front only. This is a neat finish, covering the fastening of hooks and eyes. This front may be trimmed in any manner desired, with lace or velvet revers or bands of ribbon.

Section 6. To make a Diagonal Front without Seam in Centre.

Turn the right side of goods back, having the folded edge even with the centre front of the lining. Pin in place and shape off, beginning at the bottom of waist at the front or first dart, cutting the front broader as you near the shoulder.

Trim out the neck a little higher than lining. Cut the shoulder a little high, so it will just meet the seam when finished. After basting inside a piece of thin canvas or other stiffening, which should reach almost to the first dart on right side and to the junction of the shoulder and neck on same side, face by basting silk on the right material side, and stitching close to edge, and turn over and finish. Or, before putting on silk facing, baste edge over, sew down to canvas, and then baste the silk on, and hem on the outer edge. Baste and stitch the left side of the front even with the lining.

DIAGRAM IX.

Showing the front marked for hooks and eyes, and thin canvas basted to lining at the bottom of waist.

NOTE.

If you have decided upon a diagonal front, when you are cutting the waist, shape the right side, and baste in canvas lining before seaming the front darts, having the lining to sew in with the dart. For very stout figures it is sometimes necessary to have a seam through the centre front, curving over the bust. Fasten the waist on the person after sewing the hooks or buttons on lining, and pin the side fastened to waist smoothly over to the left, and mark for hooks while the waist is on the figure.

The front may be trimmed with box plaits about 2 or 2½ inches in width, beginning at shoulder and gradually tapering as you near the waist-line, or with tiny folds of silk, passementerie, or other material.

Section 7. To make a Front with Plaited Vest and Revers.

A pretty mode, especially for stout people, is to plait a contrasting shade of silk through the centre. Plait the silk as described in Section 5. Shape the revers from the extra goods left on the front, making them narrow at the waist and gradually broadening to the desired width at the top. Put in a lining of stiff canvas, the grain running the same as the cloth, and reaching back nearly to the first dart and to the junction of the shoulder and neck at the top. Now face your revers with silk or velvet, and turn them toward the centre, and fasten on the outside from the junction of the neck and shoulder and tapering toward the centre of front, barely showing the four little plaits of the vest at the bottom. Turn the revers back, and the basque is ready for facing. Or the revers may be cut separately of silk or velvet, shaped as described above, and the unfinished edge stitched. Stitch them to the basque, beginning at the junction of the neck and shoulder and tapering almost to a point at the centre front of bottom of waist. Revers may be made of silk or velvet, and the edges decorated in any way desired.

See Diagram V.

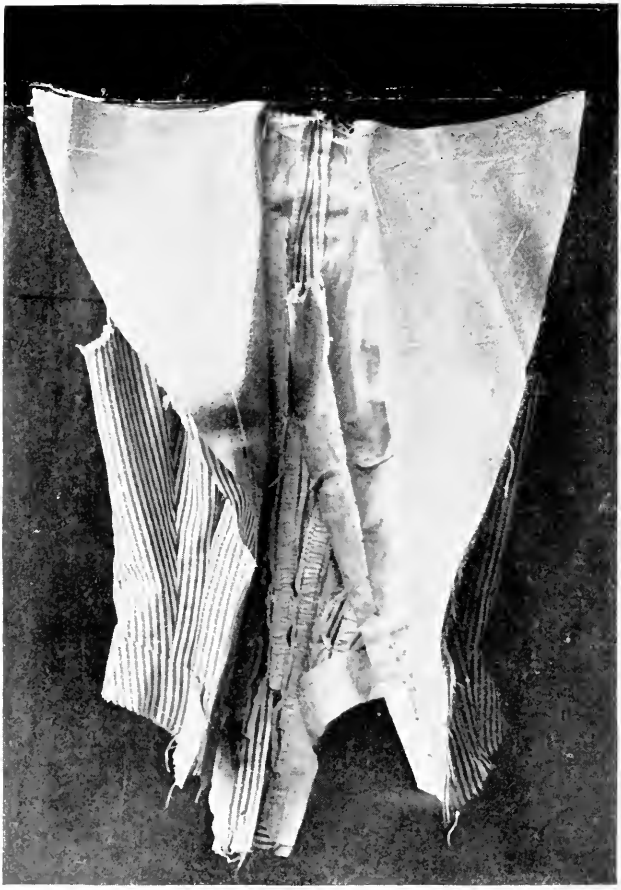

DIAGRAM X.

Showing the revers, with canvas stiffening basted on inside ready for the silk facing.

NOTES ON FINISHING.

Section 1. To face the Bottom of the Waist.

It is of the utmost importance, in order to secure an easy fit about the hips of a short basque, to slightly stretch the bottom. No rule can be given with regard to the amount of stretching: the correct taste of the dressmaker or pupil must determine that. Cut a bias piece of thin canvas, 1½ inches in width. Lay the waist on the lap, lining side up, with the bottom edge in the left hand. Commence on the right side of the front away from thick plaiting on centre, and baste the canvas to lining of waist on the bottom, having canvas a little full. Stretch the seams as you come to them. Baste the stiffening securely, top and bottom, to lining, cut it at centre back seam, then stretch in same manner on the other side of waist. Slip the material down, and baste it to the edge of lining and canvas.

Cut a silk facing 2 inches in width, baste it smoothly on outside of basque even with the edge (be sure that you have a neatly curved edge without points at seams). Stitch the facing on. Then holding basque in the left hand, commence at the right side of the front, and turn the facing up a little over the edge, baste on the seam or thick edge, and have the bottom of waist an unbroken curve. Do not finish the facing at the top until you have put in the whalebone or steels. Another way is, after basting in canvas as directed, hem up lower edge of the waist to same, and baste outside facing along edge, and hem on bottom. Then hem the upper edge of facing. This is a good way to face waist in using covered steels instead of bone-casings and bones.

See Diagram VI.

Section 2. To sew on Hooks and Eyes.

Sew hooks on the right side, ¼ of an inch from the edge of lining. Even if the outside goods is plaited beyond the edge of the lining just a trifle, you will guide hooks by lining. Sew hooks opposite the marks.

Sew the eyes over the marks, having half the loop over the edge of lining. To cover the stitches in sewing on hooks and eyes, cut off a little of the lining on the side of hooks, if necessary, and hem the remainder over the inside or spring of the hooks, covering all the stitches. Hem the lining even with the edge on the other side of

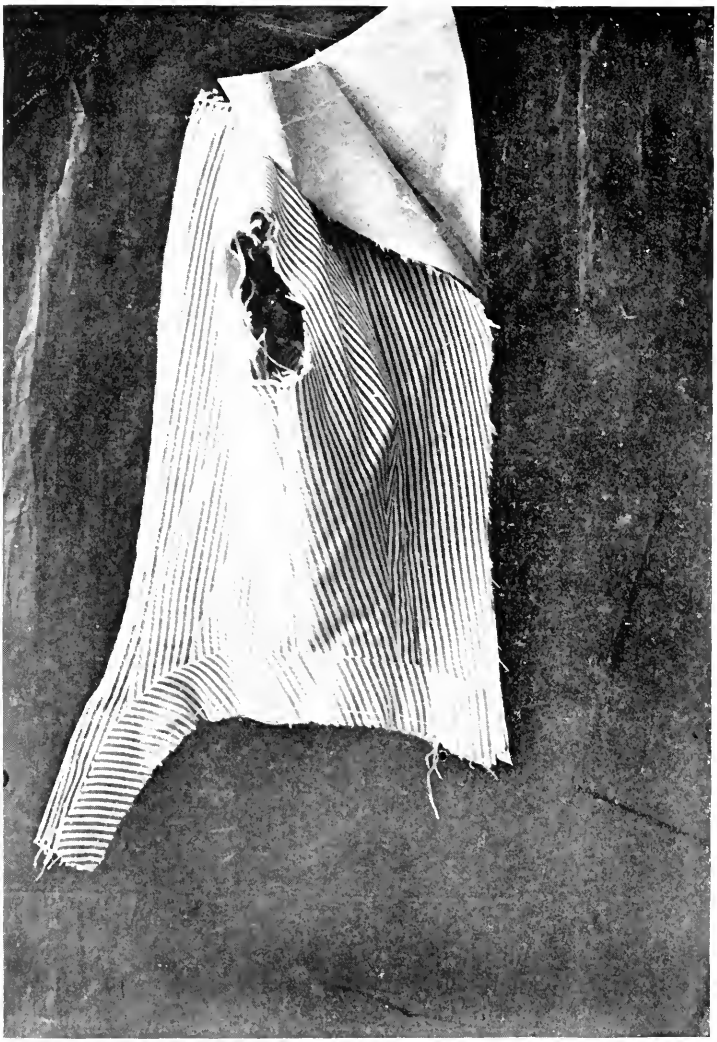

DIAGRAM XI.

Showing the outside of waist pressed and bound, with outer facing basted on.

the waist, having half the loop of the eye to come out beyond the edge, or you can hem tape along both sides of the front to cover the sewing.

Section 3. Putting in the Bones.

Slip bones in every seam or casing, then hem up the upper edge of the facing, spring the bones into the waist as tightly as possible, and turn the end of bone-casing over the bone, fasten, and then sew on both sides firmly to the seams of the waist.

To put in the Belt.

Find the centre of the belt, sew to the centre back seam of basque, having the lower edge of belt to come on the waist-line. Fasten with buttonhole twist, making some kind of a pretty stitch. Sew again on the side seams or the next seam to the round one. Have the space of belt between the fastening loose.

To prepare the neck of waist for the collar, trim the neck evenly, bind with a narrow piece of bias silk.

Section 4. To finish the Sleeve.

Stitch, take out bastings, overcast and press the seams. Baste into the wrist a bias piece of thin canvas, 2 inches in width. If sleeves are closed at the hand, simply baste the bias silk facing on the outside of sleeve. Beginning at the back seam, stitch at the edge, turn up and hem, making an even edge in turning.

If the sleeves are open at the wrist, baste the silk facing on the outside around the opening, cut it off the size of the sleeve, baste facing down the sides of the opening on a straight line with stitched seam, stitch facing on the edge, turning corners neatly, and stitch up to the seam or end of the opening. Trim, making an even edge. To turn a square corner, cut off the point, and fold one side of the corner over the other, turn facing to the inside, and hem to the lining.

Section 5. To plait the Full Outside to the Lining.

First baste the material to the lining on the *under* portion of sleeve from front seam to back. Then find the centre of the remaining quantity of material, mark, and, if a box plait is desired, have

this for the centre of the same, measuring 3 inches, for the top of the sleeve. Then plait up goods on each side of box plait to within an inch of the front seam of sleeve, having the same number of plaits on either side, and baste securely to lining. Care should be taken to see that the plaits do not slip, but have every one the same size when the sleeve is basted into the waist.

Section 6. To shirr the Goods.

Baste the material to the lining on under portion of sleeve, as for plaiting, and gather, beginning a little distance from the front seam, and sew around to the back seam. Put in as many rows of sewing as you desire, then draw up to the size of lining, baste to same, and the sleeve is ready to sew into the basque.

Section 7. To make Puffed Sleeve.

Cut the puff the length and size desired. Tack the inside seam to the inside seam of the sleeve. Gather about ½ inch from edge, and baste to the sleeve (first making a fitted sleeve, with material to form a deep cuff), having the greatest quantity of fulness on the upper side of the sleeve, with very slight gathers on the under side. Turn, and gather to the lining at the top. If for a double puff, make the goods longer, and gather through the centre of puff to the sleeve lining.

To finish the Top of Sleeve.

Gather, shirr, or plait the full outside to the lining; and, if the lining is fuller than the arm size, gather that slightly on the upper portion before basting the outside material to it.

Section 8. To sew Sleeve into Waist.

Try on the waist, and trim out the arm size, if necessary. Put the sleeve on the arm comfortably, pin inside seam of the sleeve to the front of the arm size. The front seam of sleeve usually comes about 2 inches front of the first under-arm seam, but it depends upon the cut of the waist. Pin outside seam of sleeve to the arm size at the back. Baste into the waist, try on. If sleeves are right, stitch them into waist. Trim the seams, overcast or bind with taffeta. Put the sleeve-protectors in.

Section 9. To put in Sleeve-protectors.

Sew the protectors in under the arm toward the front. Sew only on the points of protector, and have it loose. Fasten in two places on the seams of the basque, being careful not to have the shields to draw the waist in the least. Then sew shields on the edge to the inside of the sleeve.

Section 10. To make a Plain Collar.

Cut from collar canvas the desired shape and width, have the collar a little larger than the natural size of the neck. Baste on the outside a piece of silesia, then baste on the material (which should be cut on the bias, with a seam through the centre). Cut the silesia and material larger than the canvas, cat-stitch the upper and lower edges to collar canvas on the inside, have the outside smooth. Baste flat on a silk lining, shape to the collar, hem lining on the upper and lower edges, leaving the ends open.

To sew the Collar to Waist.

If collar is to be fastened at the front, find the centre of collar, and place to centre back seam of the waist. Sew the collar well over the binding, and stretch very slightly the neck of basque as you sew on. Turn in the unfinished ends slanting at the top, sew on small hook and eye, and hem down the silk lining on the ends.

Section 11. If Collar is to be fastened at the Back.

Find the centre front of the same, sew to the centre front of the waist on the right side, stretching the neck of dress a little. Leave the left side to hook at the back, finish ends, first sewing in hooks and eyes.

See directions for making fancy collar in another section.

To prepare Edges for Stitching.

As a finish for revers, bottom of waist and sleeves. Baste on, stitch, and turn the facing so as to form a perfectly even edge. Turn good square corners, finish and press the edges which are to be stitched, and run one or two rows evenly on the same.

Section 12. To face Revers and Collars of Cloth Dresses with Silk or Satin.

Face with the material of which the gown is made, finish and press in the usual way, stitch the edge, press again, and shape the silk to the revers on the outside, then turn the silk, and blind-sew carefully to the revers, leaving a margin of the cloth.

Bone the dart at the centre of a pointed belt or girdle.

Bone each side of the fastenings at centre front.

To Make a Crush Collar.

Make the collar by rule for plain collar, cut a bias piece of silk or velvet the width desired, find the centre of same and fasten to the centre front of the collar, baste to the canvas on upper and lower edge, fold into three or four plaits the full material, and gather in the ends and finish in any way desired.

CHAPTER V.

Section 1. The Skirt.

As for the skirt, general rules that will cover all styles of plain or ordinary skirts are herewith given. It may seem as if a small number of directions has been given; but the aim has been to present, under the head of cutting, basting, making, and hanging, such general instructions that one cannot be at a loss as to how to cut and make any kind of a skirt. The rules are perfectly reliable, and will always bring about a satisfactory result, if followed carefully.

To cut the Front Skirt Lining.

Lay the lining on a table in the same position as for cutting the front basque lining. See Chapter I., Section 1. Lay front of the skirt pattern on the lining, having the centre front of pattern on the folded edge and bottom of pattern to edge of goods at the left. Cut out front lining. Notch all portions as they are cut.

Section 2. To cut Side Gores.

Have the selvage turned toward the person, lay the front edge of the pattern of side form toward the selvage. Have the pattern slant away from the selvage edge at the top if directed on pattern. If not, run it even with lining. Piece the back edge of side gore, if lining is not wide enough. If it can be avoided, do not piece any of the portions when cutting the material.

If hair cloth is chosen as a stiffening for the skirt, there is wisdom in having it shrunk before making up, as, if one should be caught in a rain, it will surely grow smaller unless it has had this treatment.

Section 3. To cut the Back and Back Side Form.

Lay the pattern of forms on the lining, with perforations,— which should be on a straight line, through the centre of the pattern,— on

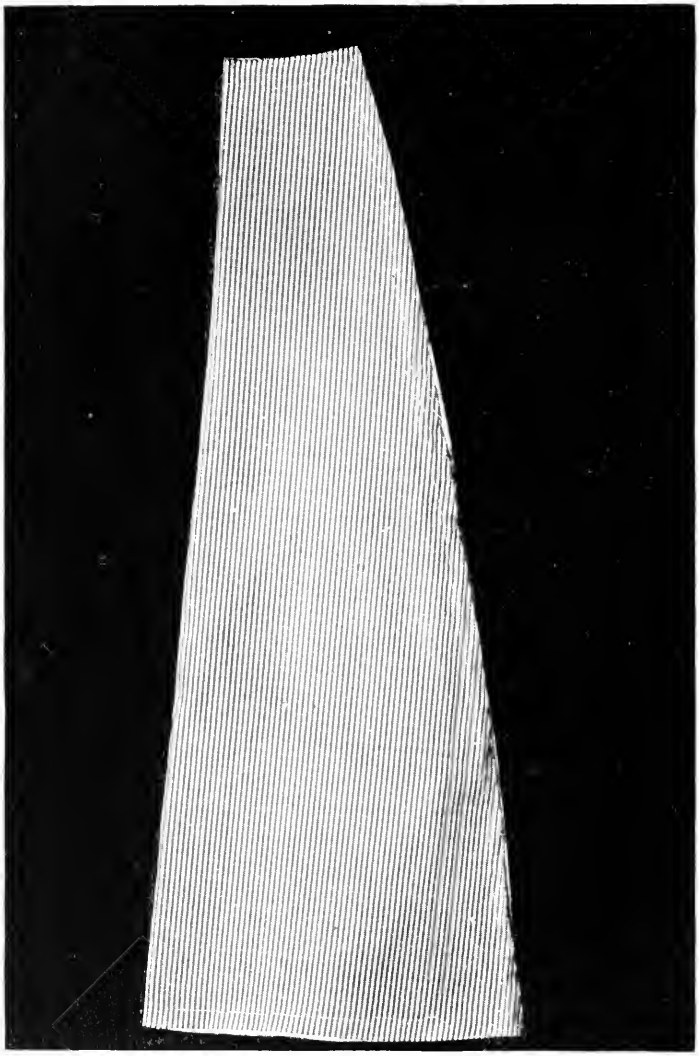

DIAGRAM XII.

Showing one-half the front portion of the skirt. Baste through the centre; then, stretching the material on lining, baste from centre to end on the bottom.

The centre front of pattern on a folded edge of the material.

a straight thread of the lining. Always have the front edge of the pattern turned toward a straight edge or selvage of the goods. Cut the outside material in the same manner described above.

NOTE.

There are many new skirt patterns out each season, with full directions for cutting. Only general directions are given for cutting, basting, and hanging a skirt.

Section 4. To face with Canvas or Hair Cloth.

Cut canvas or other stiffening the width fashion demands. Baste it to the inside of lining, and stitch close to the edge at the top. Cut stiffening for back form the full length, if necessary.

Section 5. To baste the Material of Skirt to the Lining.

Lay the goods even on the lining next to the stiffening, first baste the front or *least* gored side, from the bottom up have the material tight on the lining by smoothing up the material after each stitch taken in basting.

Then commence at the starting point, and baste at the bottom. Keeping outside a little *tight* on the lining, finish basting the gored edge in the same manner, and then baste across the top. Baste front portion through the centre of the material to lining, then across the bottom from the centre to each side, slightly stretching the edge, then up the sides, smoothing the outside material on the lining, and then across the top. If the skirt is cut in many gores, continue to baste all by Section 5. The material, lining, and interlining should be basted so that, when finished, the skirt will look from the outside like one piece or thickness of material, with the lining and all inside trimmings slightly fulled.

Section 6. To join the Skirt Portions.

Pin the seams together, commencing at the bottom, being watchful that the ends shall come out even at the top. Baste the seams,

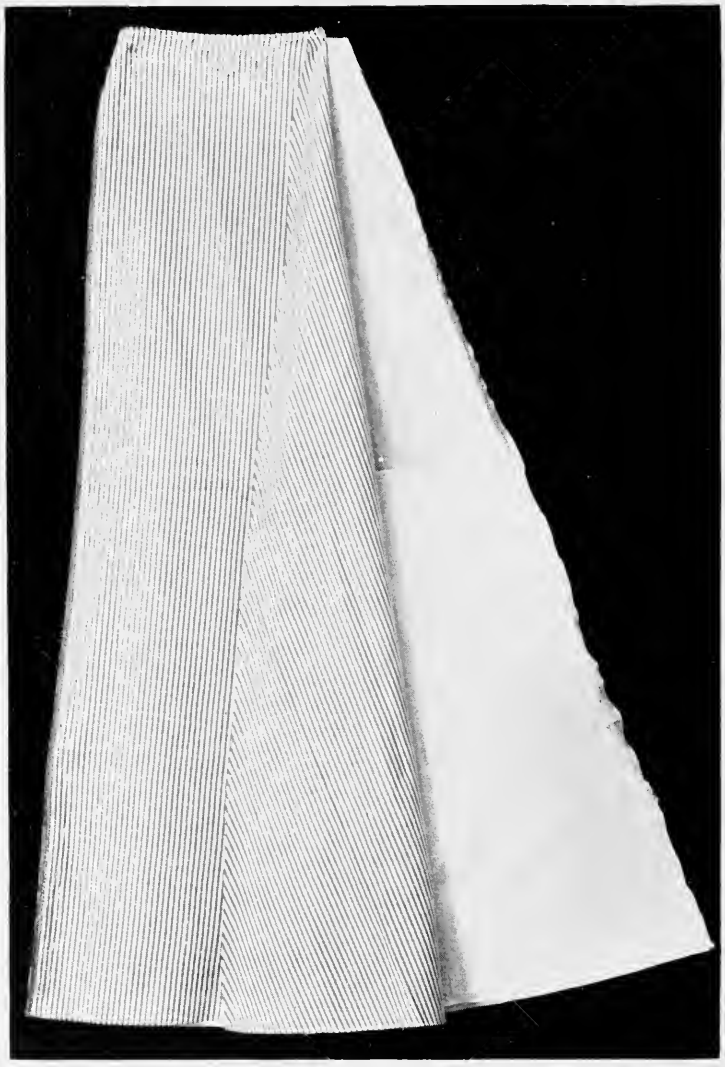

DIAGRAM XIII.

A side gore of skirt with the material folded back, showing the interlining.

Front edge to be turned toward a selvage of the lining or material.

on no account allowing the side held nearest you to become fuller in sewing.

In basting the darts of the skirt, care should be taken to run them gradually to a sharp point, so that, when pressed, it will not show plainly where the seams leave off.

Try the skirt on. Stitch the seams straight, take out bastings, press and overcast them.

To overcast the Skirt.

Trim the seams neatly, open them, and sew on the right side or side on which the material is. Slant the stitches, taking up a very little of the seam in sewing, and trim off frayed ends as you work. Press the seams open straight from the bottom up. Press the darts open, carefully pressing the seams so the points will not show, or the seams may be bound, if preferred, with taffeta seam-binding.

Get the centre front of the skirt, then pin all the seams to corresponding seam on the opposite side. Spread the skirt out on a table, and, if there are points at the seams, trim off just a little, although it is not necessary to trim off the bottom of a skirt, if cut by a good pattern. The skirt is now ready for the inside facing.

Section 7. To face the bottom of the Skirt.

Cut a bias facing of alpaca, about 5 inches deep. Join the widths, and press them. Lay the skirt on lap-board. Begin at centre back, and baste the edge of facing smoothly, running it even with the bottom of skirt. Then turn the facing in at the upper edge, and baste to the skirt without laying plaits. This can be done neatly by making the facing a *little* full under the stitch as you baste. I would advise you not to lay plaits on the seams, as it is likely to make them pointed at the bottom. Another way to face the skirt is to cut facing by gores of the skirt, sew together, press, and baste to the inside. Hem the facing to skirt lining with strong silk, making the stitches very close and firm. Press the facing. See that the outside material has not slipped away from the bottom edge of the skirt lining in working on it.

Section 8. To sew on Braid or Velveteen.

Commence at centre back, and full the binding slightly, basting on very closely with cotton the color of the cloth, the fine basting to be

left in after stitching (take the seam sufficiently deep so that the goods will not fray out). Stitch the binding on the basting. Trim off any frayed edges which may appear. Then lay the skirt on the lap, having the lining side toward you. Turn the binding up, making an even edge, leaving it to show just below the bottom of the skirt. Hem with strong silk, being careful to prevent stitches from showing on the outside of the skirt; and in sewing hold the binding, which is a little full, so that it will not appear puckered. In taking the stitches, draw the braid each time into place; that is, draw the binding back to the stitch which was previously made, thus making the surface of the binding perfectly flat and forming an even line of hemming. Shrink braid before using.

Section 9. To face the Skirt Placket.

Make a fly of the dress goods longer than the opening. Line with canvas, and face with the skirt lining. Sew to the seam of placket, and face the other side. Avoid having a poorly finished corner at the end of seam. Finish so that edges will join a continuous line from the rest of the seam.

Section 10. To hang the Skirt.

Measure the centre front, centre back, and on all the seams, the desired length, which is generally about even all around, if a walking skirt, and the person stands erect. Still, for some figures the skirt is made a little longer front than back. However, measure just as you did the figure, allowing the skirt $\frac{1}{2}$ or $\frac{1}{3}$ of an inch longer than you wish to have it when finished. Place pins or marks as you measure. Cut off the surplus goods, should there be any. Make a very narrow waist-band of a straight piece of the dress goods, and line it with the silesia, having it $\frac{3}{4}$ inch larger than the actual size of the waist. Leave the edge unfinished. If the skirt fastens at the back, get the centre of the band, place it to the centre front of the skirt (sew only the lining of the skirt-band, having the seam to come on the outside of skirt), baste band from the centre to where you wish the plaits or gathers to begin for centre back, which should come into a very small space of the belt-gathering in the fly.

Section 11. To sew a Belt on a Side-fastened Skirt.

Fit the front and side front gores of the skirt over the hips. Stitch and press the darts, then, measuring off size of belt, gather the back gores. If the skirt is sewed into a very small space of the belt, find the centre of the remaining portion, place to the centre of the band of the skirt on the lining side, and baste on either side. Turn, stitch, and turn the material over the seam, baste, stitch, and finish in the ordinary manner.

Try the skirt on. If it hangs well and is right for size of waist, stitch the belt on, then baste the material on outside of the band down to stitching, turning under enough of the edge to prevent it from ravelling out. Turn in the ends neatly, and stitch band to skirt on the upper side.

If the top of the skirt is to be faced instead of having a band put on, baste as directed from the outside, and turn down to the lining. Many dressmakers finish the skirts in this way, when they are very close fitting about the hips or for stout ladies.

Slip the hook in between the lining and outside, fasten securely with buttonhole twist, sew the eye on the outside of the belt, having the loop edge to come to the seam where the fly is sewed on.

Sew hooks on inside of the band, equal distance from the centre on either side, to fasten to eyes sewed on the inside belt of waist to prevent the skirt from drooping at the back.

Measure from the belt down the side seam equal distance on either side, mark with pins, and sew elastic on the inside of the skirt to keep the folds in place at the back. Sew in the silk dust ruffle, which adds greatly to the beauty of a skirt. For the present style use hair cloth as an inside lining, and sew between velveteen, or braid binding, and skirt flat featherbone to give the fashionable flare at the bottom.

When making the skirts of fine cotton dresses, measure the hem carefully, and sew by hand.

NOTE.

To find the straight or lengthwise thread, measure equal distance from the selvage on upper and lower ends of the cloth or lining from which the portion is to be cut.

Be very careful, in basting a bias to a straight edge, not to stretch the gored side.

DIAGRAM XIV.

A side view of the finished gown. Note the curve of basque over the hip and the lines of bias dart.

SUMMARY.

Be careful to baste the outside material *very* smooth, almost tight, on the linings of skirt portions, as it will wrinkle and look very bad if not properly basted.

In basting the outside to lining of skirt, the material should be on the upper side while working.

In joining the skirt portions, have the ends, even on both sides of the seam, at the top or upper end of same.

Always cut the front portion with the centre of pattern on a lengthwise fold of the lining and material.

Always buy the newest skirt pattern.

In basting seams, on no account allow the side held next to you to become fuller than the other.

Fit skirts easy, not very tight over the front and sides; and, if the wearer is possessed of prominent abdomen, make a few slight gathers across the front, or, after fitting the darts, hold the skirt toward the person while sewing the top to a narrow binding. A very narrow belt or bias cording fits a large waist better than a broader one, and gives a longer waist.

In taking up the darts of a skirt, care must be taken to run them to a *sharp* point, so that, when stitched and pressed, it will not show plainly where the seam leaves off.

To sew on the feather-bone, place the finger between the outside material and linings, and, holding the feather-bone loosely, sew it to the facing, lining, and interlining before sewing on the velveteen or braid, allowing for a medium seam in stitching on the latter.

For stiffening around the bottom edge of skirts use the narrow bone which comes for this purpose. It is mounted in the centre of a braid that extends beyond the band on each side, making it easy to sew the band to position. This bone is pliable, and will hold the skirt as fashion dictates. Another arrangement of bone, which is covered, but which has no extension of cloth like that described, is shown; but I do not recommend it. The former I have used, and find it all that one can desire for the bottom of skirts. For revers and trimming I would recommend the round bone or cord, which can be stitched through the centre to the trimming.

Use the greatest care in measuring all seams of your skirt from the bottom up, trimming off the surplus material before hanging it.

Make the skirt quite long, and have the waist-band tight.

Do not piece the portions of gored skirts when made of double width material; but, whenever it is possible to do so, cut the gores whole, without adding small pieces to finish out the bias sides. Of course, in making some styles of skirts from silk or other single width goods, this cannot always be done; but, if obliged to piece the portion, make a straight seam, smoothing it very flat. Speaking of neat seaming reminds me to caution the reader to stitch the seams of skirt — in fact, all seams — as carefully as you would the basque, not allowing the stitching to run in at the lower edge, and so pucker the dress at the bottom. In pressing, make a straight line, do not pull the seams; and, in sewing on the braid, stretch the edge of skirt *very* slightly.

In making skirts of very thin or soft fabrics, the stiffening should be sewed on the outside of the percaline lining, having the cloth to come next to the latter instead of on the grass or hair cloth.

Join all bias facings correctly. Sew together the straight edges, and join the cross-grain to cross-grain.

Some stout persons fall in just below the waist-line. I would advise the pupil to affix for these a *very* small pad to the back of the skirt-band to fill out this part of the figure in an imperceptible manner.

Many women complain of the weight of the silesia skirt lining and heavy interlinings. In the summer, when this is felt, I would suggest using a lining of the thinnest percaline; and, if a stiffening of grass or hair cloth is used, have it of the lightest weight.

Never line a lace or any thin gauze fabric with anything but silk, and have the skirt of such a dress loose from the silk foundation skirt.

If making a dust ruffle instead of buying that which is prepared, cut silk 4 or 5 inches in width, making ruffle the width of the skirt and one-half over to allow for gathering. Trim off the selvage, join the pieces, hem edges, and mark off into four equal parts. Fasten these marks to the inside of skirt after it also has been divided into quarters. Measure a needleful of twist the length of one-fourth the width of skirt, and sew the ruffle to the lining and facing, but do not have the stitches to come through to the right side.

DIAGRAM XV.

A back view of the finished gown, showing correct curves of back waist.

Practical Suggestions.

The devices of fashion are as changeable as the wind; and, as to the character they will assume for the future, it is never definitely known until the season is upon us. Yet what is prescribed to become conventional undergoes more or less modifications to suit the style and purse of the wearer. While I realize that I should run a great risk in saying what will be fashionable a month hence, aside from giving standard rules, it may be well to make a few suggestions concerning the goods and style of making which is likely to be worn for some time to come.

The following notes will at least help the woman of limited means who wishes to dress well, but cannot afford to make an entire change in her wardrobe every season.

In choosing the materials for a gown, one should consider several points. These are color, texture, ornamentation, and the occasions on which the dress is to be worn.

For travelling or general wear mohair, or whatever other smooth-faced material that is stylish and light in weight, will take the fancy of every lover of comfort and neatness.

For handsome winter costumes a very elegant effect is produced in the combination of fur and velvet used as a trimming on cloth suits.

It is bad taste to buy showy, extravagant-looking dress for church. While a costume for this purpose may be elegant, to be appropriate for the occasion, its elegance should be of a quiet and refined character.

In regard to walking dresses, it seems to be almost a rule to make the basque or coat quite long.

For dressy evening wear may be mentioned lansdowne, which comes in the most bewitching colors, and is the next desirable material to silk, besides being considerably cheaper. A good quality can be purchased for $1.00 per yard. In fact, I believe there is only one or two grades manufactured. It is 44 inches wide, 7 or 8 yards

being required to make a gown. It may be used in combination, and makes up exquisitely, giving a lustrous effect.

Organdies and linen lawns are very pretty and attractive for summer dresses. When daintiness and prettiness are especially to be desired, muslin or tulle is the material to be chosen.

For a light weight dressy costume nothing excels the summer silk.

Shaggy goods have been and still are immensely popular for fall and winter gowns, but they are the slender woman's delight, and she alone may revel in them in the shape of entire costumes.

Aside from the fabrics mentioned in the introduction of this guide there are shown many plain, tiny striped, and corded goods which makes very rich dresses for stout ladies. These may be associated with trimmings of a contrasting but suitable material, and will look very handsome when completed.

As to the sleeve, people of moderate taste will still cling to the plain reasonably full one. This appears to be the favorite style, though that which shows a fulness above the elbow ending in a deep cuff has an equally graceful effect, and is especially suited to the young woman.

The draped sleeve is also occasionally seen, but it requires the touch of a skilled fashioner to make it as it should be.

Sleeves of evening dresses many have ruffles of fine lace or puffs of any thin fabric.

The round waist (one pieced back) is certainly not adapted to short-waisted persons, and many ladies think that they ought to be voted out, although the basque may be cut so exceedingly short over the hips and terminate in such small points back and front that it will closely resemble the waist.

Skirts should be fitted to the wearer when basted, and again when ready for the binding.

Revers, long and narrow or short and broad, according to the height and size of the one who is to wear them, are generally fashionable.

The dressmaker of to-day does not hesitate to combine what at first sight seems the most incongruous colors and fabrics; but, if she has correct ideas as to the blending of shades and so on, the combination is sure to meet the favor of the fashionable woman.

Practical Suggestions to Young Dressmakers.

Do not make the mistake of gathering ruffles, the top of sleeves, or any part of the work, too near the edge.

In gathering any part to be sewed to a plain portion, leave a deep heading and make fine stitches, using buttonhole twist.

By observing the above directions, you will find it easy to regulate the gathers, and will have sufficient cloth to hold in basting.

In fact, enough seam should be allowed in sewing to avoid all chances of the work fraying out or slipping when joining it.

For all finishing on which there is likely to come much strain, use strong silk or buttonhole twist, and thereby save your costumes and yourself a great deal of annoyance.

Remember that very fine silk is good only for thin work and fine hemming.

In cutting, have the front edge of every portion of the pattern turned toward (not necessarily parallel with) a selvage or lengthwise thread of the lining and material.

Notice the distance of the slant away from the straight grain at the waist-line of the basque.

See Diagram I. for waist.

The waist pointed back and front gives one a tapering appearance; and, if a short basque is desired, this is the correct style for very large or short-waisted persons.

Heavy silk or any goods which is of a firm texture should be made on a soft but strong waist lining, and will require more care in fitting than material of a clinging quality.

An important element in dressmaking is comfort for the wearer.

An arm hole that cuts or a too tight waist will spoil the handsomest gown.

In cutting goods which are not reversible, cut off each length separately. Lay two pieces together. See that the flowers or design on each runs the same way. Lay your pattern on, and cut out.

Cut all portions of the waist and skirt double.

Cut off the selvage of silk before seaming.

Always have the lines or seams of the waist to follow the curves of the figure.

A corset is a very good example of how a waist should look on the wearer.

Always fit the basque right side out.

In cutting have the front edge of every portion, except back form of the waist, toward a selvage or straight thread of the lining or goods.

Always, in basting the material to the lining of a skirt, work from the bottom up on the material side.

Never have any portion of the lining cut on a different thread of the goods than the outside material.

Notice the terms used, and do not confound them.

Facing should be cut on the bias, and basted in smoothly.

Turn perfectly square corners.

All edges should be either straight or an unbroken curve.

Each portion of the lining and material, when cut, should be laid four double. It saves confusion when basting.

Remember that the sides of any portion of the gown which are most gored are inclined to stretch. So, in joining them to a straight edge, hold the gored side a little full, to make the end of the seam even when finished.

Pin seams of skirt together before basting them.

In working on velvet, baste the seams together with long stitches to have the ends of seam even. Then baste the work very carefully and closely, as it is likely to slip and become uneven in spite of your very best efforts.

In making over dresses, rip, sponge, and press the goods before commencing the garment.

Add new linings, if needed.

When making alterations, press out the original seams.

Always use good lining and inside findings.

Silk, velvet, or lace in the form of a vest, revers, cuffs, collar, or other trimming, may be relied upon as a safe and economical decoration for nearly all cloth or novelty gowns.

Broadcloth, covert, and serge make handsome tailor style costumes. A velvet collar of a darker shade adds greatly to the beauty and style of such a gown.

White or light vests introduced into dark costumes are effective and pretty. The vest may be either plaited or plain. If plain, it can be overlaid with heavy lace or passementerie of an open design; but, of course, the manner and kind of trimming must be governed by the prevailing style.

When belts are fashionable, large or short-waisted persons can have a twist of the trimmings of the dress or a narrow band or fold of passementerie, ribbon, or other trimming, at the bottom of the waist; but it should invariably be pointed in front. Any mode of decoration for the bottom of the basque which is pointed is more desirable for certain figures than one which is straight, encircling the waist tightly.

Try to strike a medium in dressing, not to deviate too far from the dictates of fashion, and yet not to be so extremely fashionable as to be dressed unbecomingly and so appear ridiculous.

Most of the sewing on cotton dresses, except the stitching of waist and skirt, should be carefully done by hand, as though it were the finest silk gown.

Silk, velvet, or lace, or the three combined, are always suitable trimming for novelties and soft wool fabrics.

A high collar, flaring away from the neck at the front, gives a dignified appearance, and is especially suited to matrons and elderly ladies.

Stitch small feather-bone along the edges of revers between the outside and lining, to keep them from falling out of place.

Have the fulness on the tops of sleeves to come over the shoulder, not too far back, not too near the front. Gather fine stitches, making two rows of sewing.

For every style of waist make a fitted lining, fastened down the centre front.

To measure for skirt length, have an extra tape pinned tightly around the waist, and measure from the tape nearly to the floor. Measure skirt an inch longer than the actual length.

I will once more caution the reader not to exaggerate the stretching or smoothing of all outside material of the gown over linings. You will find it frequently referred to in this guide; and, while it is absolutely necessary to have all outside material and edges drawn tightly over the inside finishings, the exact amount must be determined by the judgment of the reader.

Fit waist lining as carefully as though it would show on the outside.

In preparing for comfort in the finishing of the neck of a gown for summer wear, I would suggest, especially for the short-throated woman, that the collar be cut quite low at the front.

A full or flat vest, according to the figure of the intended wearer, is generally fashionable.

Every style of lengthwise trimming, such as bretelles, tapering revers, ribbon, lace, or passementerie bands, and medium-sized tapering plaits, is becoming to full figures.

The following suggestions may not be out of place. Make a note of your customer's order. If she leaves the style of making and trimming of her gown to your judgment, let her know just how you propose to fashion the garment, and so avoid any possibility of having to undo the work when it is completed.

Study your patron's style, and suggest to her what you think will be most becoming, but do not expect to have your own way concerning her work. If she has selected a color or tint which is not the correct one for her complexion, or a plate not adapted to her figure, and you cannot convince her that it is so, do what you can to make the garment look well on her by making a few slight changes or additions in trimming. This is seldom necessary, as most women who do not know what to wear will submit themselves to a competent dressmaker.

It is well to cater to your customer's wishes, but not to her whims. Yet a dressmaker should know when a garment is properly made, and ought not to suppose that a patron will accept work less perfectly done than she herself would wear.

Every dressmaker knows the advantage to be derived from a good start. To insure this, see that you have all the necessary materials for your gown the day before commencing the work. Also give special attention to your basting cotton, needles, and so on. If you have everything with which to work, it will take but a short time to cut and make the dress.

Make up light or party work as quickly as possible, and thus run no chance of getting it soiled by handling and being around the sewing-room a longer time than is absolutely necessary for its completion.

If making a number of dresses at the same time, much confusion may be prevented if you will have large pieces of cotton cloth in which to wrap the dresses while you are working on them.

A great amount of time can be saved if the young dressmaker will have ready simple parts of the work, such as binding of seams, overcasting, or hemming, to take up when she has a caller during work hours. I think the average woman is apt to have a greater number of visitors when she has planned to do some special work than at any other time.

Endeavor to select a day for cutting when you will have fewest interruptions. It matters not how experienced one is, she cannot work successfully if her attention is divided between dress-cutting and other duties.

Every dressmaker should provide herself with conveniences for doing her work. Have a long table for cutting out work, a small sewing table or board to baste on, a board thickly covered for pressing, tracing wheel, and many other articles which for lack of space are omitted.

Study your "Dressmaking Guide" as you would any other lesson, not only at the time you wish to use it, but when you are sitting down for an hour's leisure.

If possible, always sew in a sunny room.

Do not attempt to make a fancy or elaborately trimmed gown until you have mastered the art of completing a good-fitting plain but stylish one. You will find this a better way and gain a reputation as a good dressmaker quicker than if at the beginning of your career you should try to make a garment which is impossible for you to do properly with experience gained in a short time. Remember that perfection comes through constant practice, and that every one who has attained any degree of success in any line began with the rudiment of the work.

I do not mean that you shall say to the customer that you cannot make the dress she desires; but, if you have a natural taste for the work, there is a way to secure the patronage of nearly every person who comes to you. By exercising tact you can design a gown and arrange for her the trimming in such a manner that nine times out of ten she will leave her order and trust the making entirely to your judgment; and you will of course in turn give her your very best work.

Don't get discouraged, and think you will not make a success of the trade because you sometimes have a patron whom you cannot please. It may be that neither of you, individually, is at fault; but there are persons that annoy and fret one another even in business. Do your work well, never slighting any part, and sew for those whom

you can satisfy. You will find many to encourage; for there is nothing dearer to a woman's heart than a well-made gown, and she does not fail to commend the modiste who suits her.

I might write at great length upon the beauties of fashion, and I confess that, like most of my sex, I have this special weakness; but in this guide I am restricted, because we cannot say positively what will be worn in the future. So, without attempting to penetrate too deeply into the mysteries of the fickle goddess, I hope to have presented a clear conception, and covered most of the points in buying, cutting, and making any ordinary gown.

Shopping Done.

Goods purchased from the best dry-goods houses and sent to any address for the regular price which would be charged at the stores, materials and trimmings matched, the greatest care taken to buy suitable colors for all complexions and shades of hair, the strictest economy exercised in buying, and suggestions given as to the making. By availing themselves of this offer, ladies can dress elegantly with little expense.

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NOTE . . .

Draughted silesia patterns, with full directions for using them. . . . . .

SEND LENGTH OF WAIST

From the collar base to extreme point of waist at the back. . . . . .

SIZE OF WAIST AND LENGTH OF WAIST OF FRONT,

Measuring from the centre back neck a straight line over the shoulders to the extreme point of waist at the centre front. .

SIZE OF BUST.

Measure around the largest part of the figure.

LENGTH OF SLEEVE, SIZE OF ARM SIZE AND ELBOW.

PATTERNS WILL BE SENT TO ANY ADDRESS. . . . **Price, $1.25 and $2.00.**

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